

# HIPPIE

## HiPPiE Presents: Metallica - Reload

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### Instructions

To view this document, you need to use Adobe Acrobat Reader 5.x or higher.  
Get it for free at <http://www.adobe.com>.

### Group

HiPPiE is a new group, created in the year of 2001.  
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products  
into the scene.

### Greets

All our respects goes to the people that currently are creating the scene of  
gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

### Contact

EMaIL : hippie2010@hotmail.com  
iRC : #HiPPiE @ EFNET

/HiPPiE

Ohhh man! I will never forgive your ass for this shit! This is some  
fucked-up repugnant shit!

Pulp Fiction

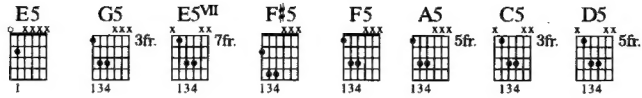
AScii: JiMi

# FUEL

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\sharp$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$



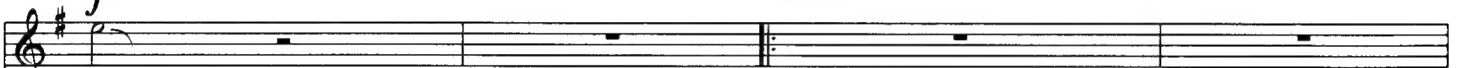
**Fast Rock** ♩ = 208

Intro (Gtr. tacet)



\*Gtr. II E5 (cont. in notation)

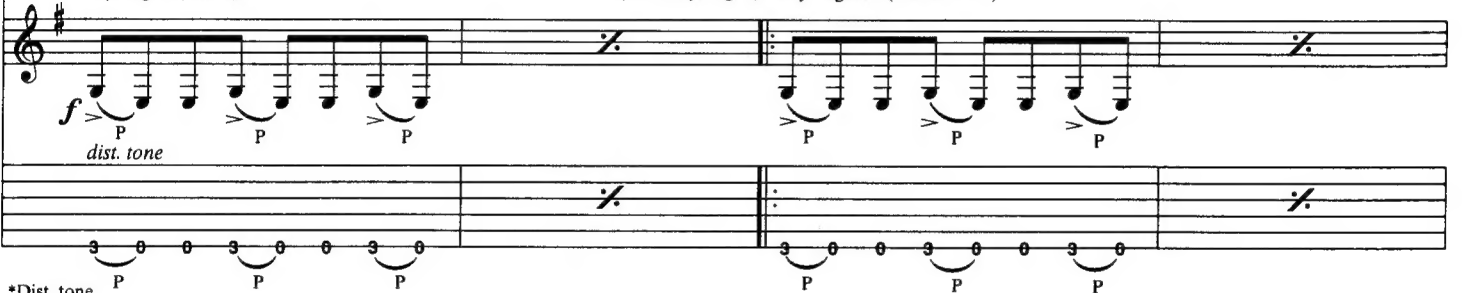
N.C.(E5)



ooh.

Rhy. Fig. 1 (Gtr. I)

(end Rhy. Fig. 1) Rhy. Fig. 1A (Gtrs. I & II)

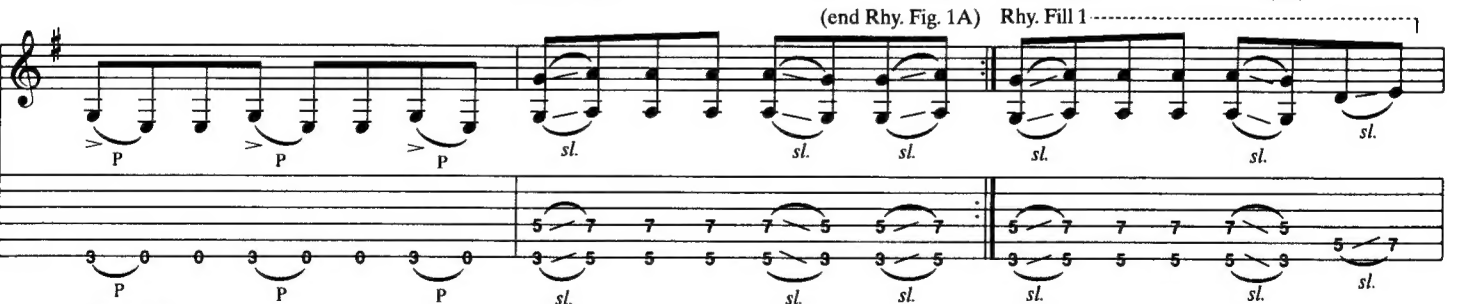


\*Dist. tone

1.  
(G5) (A5)

(G5) (A5)  
(end Rhy. Fig. 1A)

2.  
(G5) (A5)  
Rhy. Fill 1



**Half time feel**

(A5)  
Riff A

(end half time feel)  
(end Riff A)



# Half time feel

1st, 3rd Verses

E5

\*Gtr. I

(E5)

Yeah. \_\_\_\_\_

1. Turn on, I \_\_\_\_\_  
3. See additional lyrics

(Gtr. I cont. in slashes) \*Gtr. II

P P P

P P P

\*Play w/slight variations ad lib on D.S.

G5

E5

(cont. in notation)

see red. \_\_\_\_\_ A -

1/4 H 1/4 H 1/4 H 1/4 H

12 14 14 14 12 14 12 14 14 14 12 14 12

H H sl.

E5

B5

B $\flat$ 5

A5

dren - a - line crash and crack — my head. — Ni - tro junk - ie, paint — me dead. —

Rhy. Fig. 2 (Gtrs. I & II)

(end Rhy. Fig. 2)

sl. H

(2) sl. H

w/Riff A

(end half time feel) w/Rhy. Fig. 1 (Gtrs. I & II)  
N.C.(E5)

And I see — red. — 2. A

# Half time feel

2nd, 4th Verses

Gtr. I  $\diamond$  E5

hundred plus through black and white, ah.

4. See additional lyrics

Gtr. II

w/wah as filter

sl.

1/4

H

14 14 x 12 14 12 14

sl.

H

w/Rhy. Fig. 2 (Gtr. I)

E5

War horse,

sl.

1/4

sl.

14 14 x 12 14 12

sl.

2

B5

B $\flat$ 5

A5

war - head. Fuck 'em, man, white - knuck - le tight

trem. pick

P

H (wah off)

P

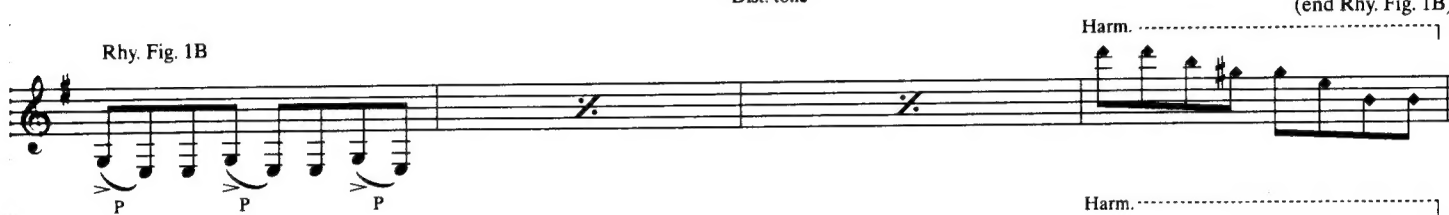
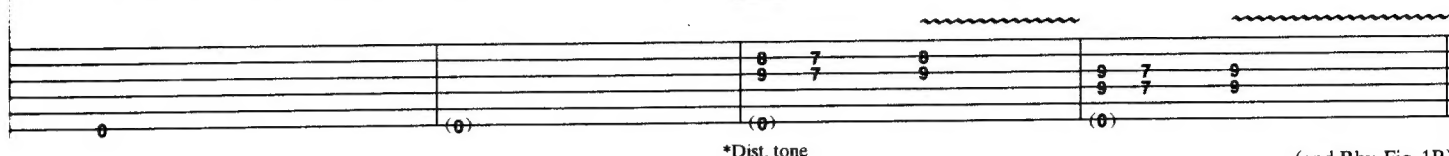
H

w/Riff A

(end half time feel)

through black and white.

N.C.(E5)



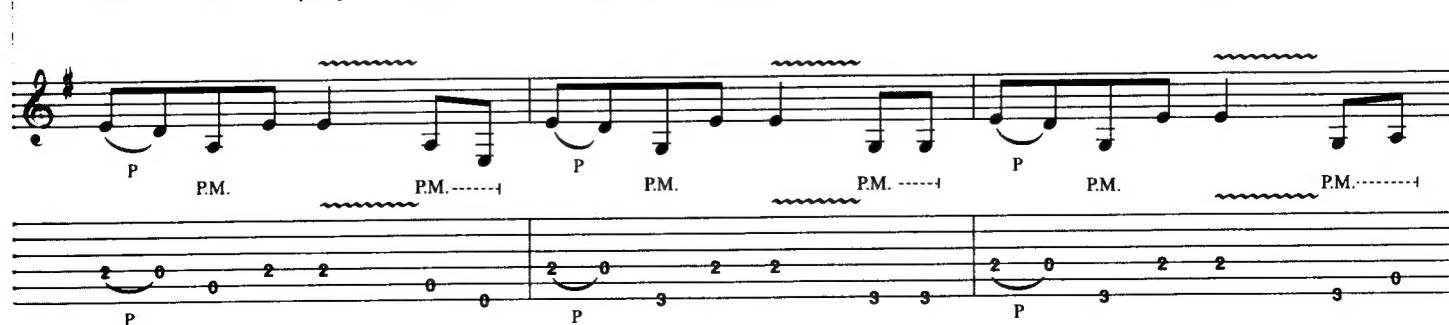
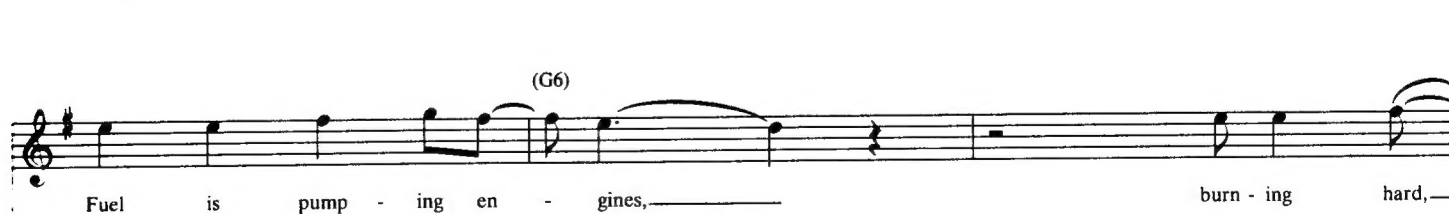
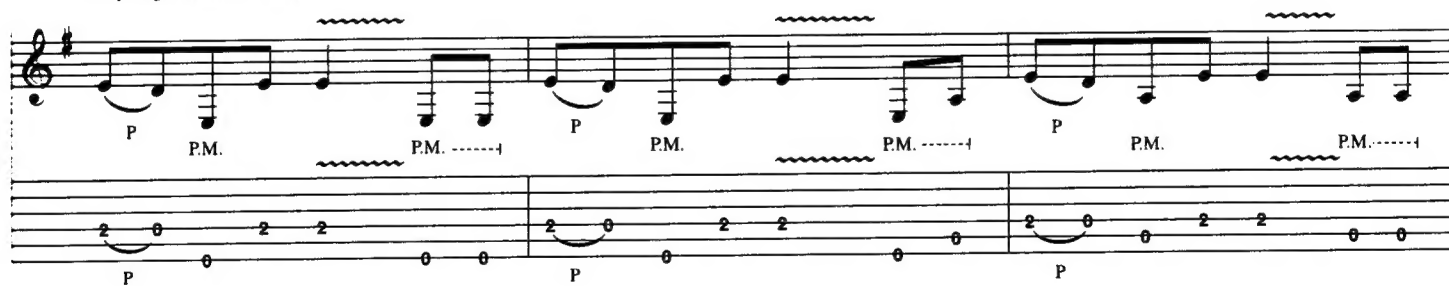
### Half time feel

Chorus

N.C.(E5)



Rhy. Fig. 3 (Gtrs. I & II)



(A5) w/Riff B (E5)

loose and clean. (Ooh,

(end Rhy. Fig. 3) Rhy. Fig. 3A (Gtr. I)

(A5)

And on I burn. Churn - ing my di - rec -

and on I burn.)

(C) (D) (end half time feel)

tion, quench my thirst with gas - o - line.

(end Rhy. Fig. 3A)

Riff B (Gtr. II)

Play 6 times

w/Rhy. Fig. 1 (Gtrs. I & II)  
(E5)

Gtrs. E5  
I & II

To Coda

So gim - me fuel, gim - me fire, gim - me that which I de - sire.

w/Rhy. Fig. 1  
E5<sup>VII</sup>  
Gtr. II *sl.*

w/Rhy. Fig. 1A (1½ times) (Gtrs. I & II)  
N.C.(E5)

6

Yeah.

Half time feel  
w/Riff A  
(A5)

4

w/Rhy. Fig. 1 (Gtrs. I & II)  
(E5)

D.S. al Coda

Coda Half time feel

Interlude  
N.C.

Gtrs. I & II

Rhy. Fig. 4

E5

N.C.

1.

E5

G5

(end Rhy. Fig. 4)

P.M.

P.M.

2.

E5

G5

*mf*

w/Rhy. Fig. 4 (2 times)  
N.C.  
Gtr. III

E5

Gtr. III

Gtrs. I & II

P.M.

P.M.

\*Gtr. III to left of slash.

N.C.

1.

E5

G5

2.

E5

G5

(Gtr. II out)

3rd & 4th times w/Fill 1

N.C. Gtr. III E5 N.C. G5 N.C.

*f*

H

Gtr. I

P.M. ----- *sl.* P.M. ----- P.M.

14 14 14 12 12 14 12 14 14 14 12 12 14

7 7 7 5 5 7 5 5 7 7 7 5 7

*sl.*

1.3. G5 N.C. 1/2 2. G5 4. G5

1/2 1/2 1/2 1/2

H

P.M.

12 (12) 12 12 (12) 12 14

5 5 5 (5) 5 5 5 7

H

w/Riff A N.C.(A5) Gtr. III

1/4 1/4 1/4

H

14 14 14 12 14 12 14 14 14 12 14 12 14

H

Fill 1 (Gtr. IV)

Full *sl.*

dist. tone w/wah as filter

Full *sl.*

14 12 (12) (12)



Guitar solo  
w/Rhy. Fig. 1A (2 times)  
(end half time feel) N.C.(E5)

White - knuck - le tight. \_\_\_\_\_

(G5) (A5) (G5) (A5) (E5)

(G5) (A5) (G5) (A5) (G5) (A5) (G5) (A5) Gtrs. E5 G5  
I & II P.M. sl. loco

8va \_\_\_\_\_

E5 G5 E5 G5 w/Rhy. Fig. 1A (last bar only)  
P.M. P.M. (A5) (G5) (A5)

(Gtr. II cont. in notation)

E5 G5 E5 G5 E5 G5 F#5 F5

P.M. P.M. P.M.

sl. sl. sl. sl. sl.

7 9 12 16 19

w/Rhy. Fig. 1B  
N.C.(E5)

Gtr. III Full Full P Full P (cont. in Fill 2)

Full Full P Full Full P

Full Full P Full Full P

Gtr. II Full P vib. w/bar (cont. in slashes)

Full P

Fill 2 (Gtr. III) (Gtr. III out)

5 10

# Half time feel

Outro  
w/Rhy. Fig. 3 (Gtr. I) and Fill 2  
w/Bkgd. Voc. ad lib (next 32 bars)

Gtr. II E5 A5

Gim - me

Riff C (\*Gtr. IV)

H

\*Wah off

G5 A5

fuel, gim - me

sl. Full P (end Riff C)

sl. Full P

w/Rhy. Fig. 3A (1st 7 bars only)

E5 A5

fi - re, my de -

H

LWT-2

The image shows a musical score for the song "L'Espresso" by Francesco De Gregori. The score is written for voice and guitar. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line is in the upper staff, and the guitar line is in the lower staff. The vocal line consists of two staves. The first staff has a whole note "si" and a half note "re". The second staff has a whole note "si" and a half note "re". The guitar line consists of two staves. The first staff has a complex rhythm with many sixteenth and thirty-second notes, including slurs and accents. The second staff has a similar rhythm. The score is divided into two systems, each with a vocal staff and a guitar staff.

w/Rhy. Fig. 3 (Gtrs. I &amp; II)

\*w/Riff C (1½ times)

N.C.(E5)

N.C.(E5) (A5)

Ooh, \_\_\_\_\_ on I burn. \_\_\_\_\_ Fuel is pump - ing en -

\*w/slight variations ad lib

(G6)

(A5)

gines, \_\_\_\_\_ burn - ing hard, \_\_\_\_\_ loose and

w/Rhy. Fig. 3A and Riff B

(E5)

(A5)

clean. ———  
(Ooh, ———

And on and on. ———  
and on and on. ———

Churn - ing my di - rec -

(C)

(D)

tion, \_\_\_\_\_ quench my thirst with

Gtr. IV

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. It begins with a quarter note G4, followed by a quarter note A4, then a half note B4. This is followed by a half note G4, then a half note F#4. The next measure contains a half note E4, and the final measure contains a half note D4. There are slurs over the first two measures and the last two measures. A wavy line above the staff indicates a trill or grace note ornament over the first measure. The second system is a guitar accompaniment. It is written on a six-string guitar staff. The first measure is a quarter note G4, followed by a quarter note A4, then a half note B4. The second measure is a half note G4, then a half note F#4. The third measure is a half note E4, and the fourth measure is a half note D4. There are slurs over the first two measures and the last two measures. A wavy line above the staff indicates a trill or grace note ornament over the first measure. The guitar staff is divided into four measures, each containing a single note: G4, A4, B4, and D4. The notes are written on the first four lines of the staff. The first measure is marked with a "sl." and a wavy line. The second measure is marked with a "sl." and a wavy line. The third measure is marked with a "sl." and a wavy line. The fourth measure is marked with a "sl." and a wavy line.

Rhy. Fill 2 (Gtr. I)

P

1/2

P

1/2



Words and Music by  
James Hetfield and Lars Ulrich

**G5**  
XXX 3fr.  
  
134

D5 E5 N.C.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a vocal melody line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment line is in bass clef. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody line with a treble clef and a key signature of one sharp, and the piano accompaniment line with a bass clef. The piano accompaniment line includes a 'Full' marking and a 'P' (Piano) marking. The score is written in a style typical of early 20th-century musical notation, with a focus on the vocal melody and piano accompaniment.

\*G G/B Rhy. Fill 1A (Gtr. II) *sl.* (end Rhy. Fill 1A)  
*steady gliss.* (end Rhy. Fill 1)

(Gtr. II cont. in slashes) (end Riff A) \*Rhy. Fill 1 (Gtr. I) Harm. (8va) *sl.*

Gtrs. I & II *let ring* *let ring* Harm. *sl.*

\*Chord is implied. \*Play w/slight variations ad lib when recalled (throughout).

1st, 2nd Verses  
w/Riff A (2 times)

N.C. \*

1. Heav - y rings — on fin - gers wave, — an - oth - er star —  
2. See additional lyrics  
\*Voc. doubled an octave higher (next 9½ bars only).

Substitute Fill 1 (Resume Riff A)

de - nies — the grave. — See the no - where crowd — cry the

G G/B N.C.

no - where cheers — of hon - or. Like twist - ed vines — that grow, —

Fill 1

Gtr. II *Full*  
Gtr. I *Full*

H H H

0/0 H

1st time substitute Fill 2 (Gtrs. I & II)  
 2nd time substitute Fills 2 (Gtr. II) & 2A (Gtr. I)

(Resume Riff A)

hide and swal - low man - sions whole, — and dim the light —

1st time w/Rhy. Fills 1 & 1A  
 2nd time w/Rhy. Fills \*1A & 1B

of an al - read - y fad - ed pri - ma don - na. —

\*Let E5 chord ring through entire 2nd bar; omit slide.

Chorus

D5 E5 N.C. E5 D5 E5 N.C. E5 D5 E5 N.C. E5

For - tune, fame, — mir - ror vain, — gone in - sane... —

Rhy. Fig. 1 (Gtrs. I & II)

(end Rhy. Fig. 1)

P.M. ....1 P.M. ....1 P.M. ....1

Fill 2

Gtr. II Full

Gtr. I Full

H H H H H H H H H H

0/6 14 12 14 12 14 12 14 12 14

H H H H H H H H H H

Fill 2A (Gtr. I)

Full Full Full Full Full Full Full

H H H H H H H H H H

7 7 7 5 5 7 7 0 5 7 5 5

H H H H H H H H H H

Rhy. Fill 1B (Gtr. I)

sl. sl.

12 12 (12) 13 14 12 14 12 (12)

2 0 2 0 2 0 0





w/Rhy. Fill 1A  
E5

2.  
D5 E5 N.C. E5 D5

Gtr. I

gone in - sane...

1/4

1/4

sl.

\*sl.

P.M.-----1

14 14 12 12 12 12 12 12 15 15 7 9 9 7 7 5

\*Continue sliding through 1st beat of repeat. (Gtr. III is then out.)

w/Rhy. Fill 3B  
F5

G5

Dance, lit - tle tin god - dess.

Rhy. Fill 3A (Gtr. II)

(Gtr. II out)  
(end Rhy. Fill 3A)

sl.

10 10 8 12 12 10 10

sl.

Rhy. Fill 3 (Gtr. I)

Full

(end Rhy. Fill 3)

Full

sl.

10 10 10 10 12 12

sl.

Rhy. Fill 3B (\*Gtr. IV)

let ring  
mp

let ring

10 10 10 10 12 12 12

\*Throughout song, Gtr. IV is processed through a pitch shifting effect which causes notes to sound an octave higher than written

Bridge  
w/Riff B (4 times)

Bridge w/Riff B (4 times)

Chords: E5, B5(add♭6), G5, D5, B5

Vocal: Da da da da da da da, da da da da.

Gtr. V: sl., H, wavy line, sl., sl., P

dist. tone: sl., H, wavy line, wavy line, sl., sl., P

Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M., H, P.M., P, P.M., H, sl. let ring .....4 let ring .....4

\*Sing w/slight variations ad lib on D.S.

w/Rhy. Fig. 2 (3 times)

Chords: E5, B5(add♭6), G5

Vocal: Da da da da da da da,

(Gtr. V): sl., sl., H, wavy line, sl., sl., P

dist. tone: sl., sl., H, wavy line, wavy line, sl.

Riff B (\*Gtr. IV)

H, P, H, sl.

12 12 12 13 12 14 15 13 12 12 15 15 12 13 15 17 12 14

\*w/pitch shifting effect as before

[illegible]

Chorus  
w/Rhy. Fig. 1 and Rhy. Fill 4

D5 E5 N.C. E5 D5 E5 N.C. E5 D5 E5 N.C. E5

Drift a - way, — fade a - way, — lit - tle tin god - dess. —

da. (Gtr. V out)

w/Rhy. Fill 2 D5 G5 D5 G5 w/Rhy. Fig. 1 D5 E5 N.C. E5 D5 E5 N.C. E5

Ash to ash, — dust to dust,

Gtr. III Full Full Full P 1/2 P

w/wah as filter Full Full Full P 1/2 P

D5 E5 N.C. E5 w/Rhy. Fill 2 D5 G5 w/Rhy. Figs. 1 & 1A D5 E5 N.C. E5

fade to black. — For - tune, fame, —

1/2 P 1/2 1/2 Full sl.

Rhy. Fill 4 (\*Gtr. IV) (Gtr. IV out)

let ring

12 12 (12) (12)

14

\*w/pitch shifting effect as before

w/Rhy. Fill 2

D5 E5 N.C. E5 D5 E5 N.C. E5 D5 G5 D5 G5

mir - ror vain, — gone in - sane...

*sl.*  $\frac{1}{2}$  P

(17) 16 15 *sl.* 12 14 14 14 14 12 14  $\frac{1}{2}$  14 12 14 12 14 14

w/Rhy. Figs. 1 & 1A

D5 E5 N.C. E5 D5 E5 N.C. E5 D5 E5 N.C. E5

For - tune, fame, — mir - ror vain, — gone in - sane, — but the

H P Full Full

H P Full Full

12 14 12 14 12 14 14 12 14 12 14 14 12 14 12 14 15 12 14

Gtrs. I & II F5<sup>VIII</sup> (Gtr. I cont. in notation)

mem - o - ry — re - mains.

(Gtr. III out)

*sl.* *sl.* 12

G5  
Gtr. II

P.M. ....\*\*

Ash to ash, dust to dust,

Gtr. I

P.M. ....\*\*

\*Voc. echoed by spoken voice (next 2 3/4 bars only). \*\*Gradually release P.M. (next 2 bars).

*pick slide (steady gliss.)*

x ————— x

fade to black, the mem - o - ries re - main,

Harm. ....

P.M. ....\*\* Harm. ....

w/Riff A (1st 6 bars only)  
N.C.

yeah, to this fad - ed pri - ma don -

w/Fill 3 F5 N.C.

na, yeah, yeah, yeah, hey, ah.

Gtr. III

w/wah as filter  
P.M. ....-4

12 12 12 12 12 12 12 12

Fill 3

Gtr. II

Gtr. I

H

sl.

H

14 12 14 15/16 15/16

7 6 7 10 10

0/0 sl.

\*Gtr. II is left of slashes.

Guitar solo  
w/Riff A (1st 3 bars only)

N.C.

w/Fill 4

D5 E5

w/Riff A (1st 3 bars only)

N.C.

w/Rhy. Fills 3, 3A & 3B

F5

G5

D.S. al Coda

⌘

\*Continue sliding through 1st beat of D.S. (Gtr. III is then out.)



\*w/Riff B (5 times)  
 E5 (Band tacet) (Gtr. I out) N.C.(B5) (G5) (D5) (B5)

Coda Gtr. I

da. Da da da da da da da, da da da da.

\*Gtr. IV gradually fades out, substituting Fill 5 for 4th bar of Riff B, 2nd and 4th times only. Gtr. IV continues playing in 4/4 regardless of vocal singing in 2/4 for one bar.

(E5) (B5) (G5) (D5)

Da da da da da da, da da da

(B5) (E5) (B5) (G5)

da. Da da da da da da da,

(D5) (B5) (E5) (B5) (G5)

da da da da. (Spoken:) Say Da yes, da da da da da at least da, say hello.

(D5) (B5) (E5) (B5) (G5)

da da da da. Say Da yes, da da da da da at least

(D5) (B5) (Gtr. tacet)

da say da hello. da. Da da da da da da rit. da.

Fill 5 (\*Gtr. IV)

sl. H P

sl. 15 17 12 15 12

\*w/pitch shifting effect as before

### Additional Lyrics

- Heavy rings hold cigarettes  
 Up to lips that time forgets  
 While the Hollywood sun sets  
 Behind your back.  
 And can't the band play on?  
 Just listen, they play my song.  
 Ash to ash, dust to dust,  
 Fade to black. (To Chorus)

# DEVIL'S DANCE

Words and Music by  
James Hetfield and Lars Ulrich



Tune down one whole step:

⑥=D ③=F  
⑤=G ②=A  
④=C ①=D

**Moderately slow Rock** ♩ = 96

(Bass & drums)

N.C.(E5)

Intro

3

Gtr. I

dist. tone w/delay

*f* P.M. ....1

P.M. ....1

1/2

1/2

⑥ open

E  
Rhy. Fig. 1 (Gtr. I)

P.M. ....1

(cont. in slashes) Gtr. II

H

P.M. ....1

dist. tone

1/4

1/4

H

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (3 1/2 times)

Full

1/4

H

sl.

Full

1/4

H

sl.

**Riff A**

H

P.M. ....4

1/4

Full

(end Riff A) 1/4

2

H

Full

Full

Gtrs. I & II

(Gtr. II cont. in slashes)

Gtr. I

Fdbk. (8va) 1/2

trem. bar

let ring

Full

Full

1/2

H

Fdbk. pitch: F#

(Gtr. II out)

N.C.

Riff B

Fdbk. (8va)

Fdbk. (8va)

sl.

sl.

sl.

semi-harm.

trem. bar

1/2

1/2

1/2

Fdbk.

Fdbk.

Fdbk. pitch: F

Fdbk. (8va)

Gtr. II

Fdbk. (8va)

(end Riff B) Riff B1

E(b5)

A5/E

E(b5)

sl.

sl.

sl.

sl.

semi-harm.

Fdbk.

Fdbk.

sl.

sl.

sl.

sl.

A5/E      E(b5)      A5/E      E(b5)      A5/E      E (open)   
 P.M. ... X sl. (end Riff B1)

1st Verse

⑥ open

E

P.M.

(Gtr. II out)

N.C.(E5)

\*G5/E

N.C.(E5)

G5/E

N.C.(E5)

1. Yeah, — I feel you too, feel — those things you do. —

Rhy. Fig. 2

\*E played by bass only.

G5/E

N.C.

G5

N.C.

In your — eyes — I see a fire that — burns — to free the you —

(E5)

G5/E

N.C.(E5)

G5/E

N.C.

G5

that's want - ing through. —

Deep in - side — you know the

F#5

N.C.



## Riff C1

(end Riff C1)

Gtr. II

\*w/octaver

sl.

sl.

sl.

sl.

1/4

1/4

(octaver off)

1/4

1/4

\*Doubles an octave above.

sl.

sl.

sl.

sl.

1/4

1/4

Gtr. I

(end Rhy. Fig. 2) Riff C

P.M. ....4

sl.

sl.

sl.

sl.

1/4

1/4

(end Riff C)

Chorus

Bb5

N.C.

G5

N.C.



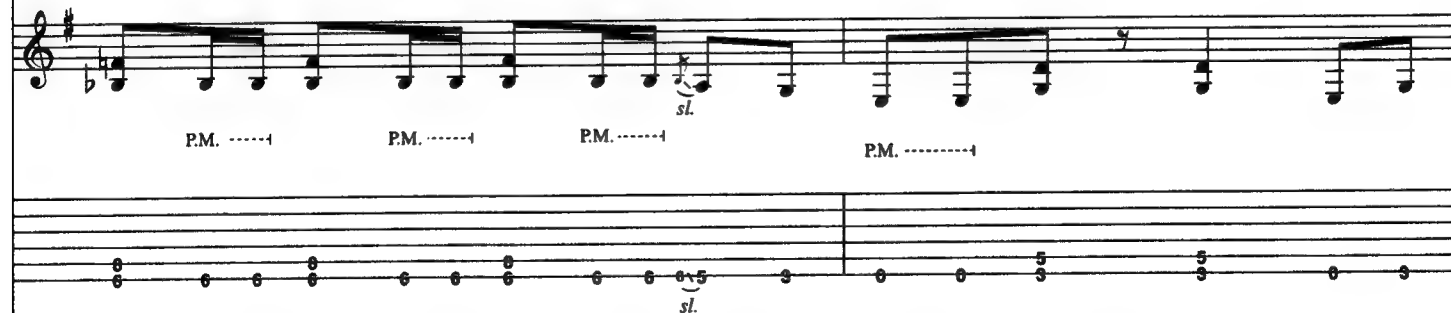
Rhy. Fig. 3A

P.M. ....4

P.M. ....4

P.M. ....4

P.M. ....4



Rhy. Fig. 3

(end Rhy. Fig. 3)

P.M. ....4

P.M. ....4

P.M. ....4

P.M. ....4



Bb5

N.C.

G5

N.C.

B6

P.M.-4

P.M.- -4

4

P.M.-----1

P.M.:--4

P.M.---4

P.M.:-:-1

*sl.*

N.C.

G5

N.C.

(Bb)

N.C.

w/Riff B1

That's right.

Let's dance.—

(end Rhy. Fig. 3A) Rhy. Fill 1A

P.M. -----

w/octaver

(cont. in slashes)

(octaver off)

Rhy. Fill 1 (Gtr. I)

2nd, 3rd Verses  
w/Rhy. Fig. 2  
2nd time w/Fill 1 (2 times)

2. Snake, I am the snake, tempt - ing that bite to  
3. See additional lyrics

take. Let me make your mind, leave your self be hind.  
(Hell, yeah, hell, yeah.)

Be not a - fraid. I've got what you need, your

Fill 1 (Gtr. III) w/light dist. 1/2 grad. release (end Fill 1)

\*Vol. knob swells

F#5 N.C. w/Riff C 2nd time Gtr. II substitute Fill 2

hun - ger I will feed.

Gtr. III (Gtr. III out) Gtr. II

Gtr. II P.M. sl. w/octaver sl. (octaver off)

Fill 2 (Gtr. II)

1/4 1/4 1/4 1/4 (octaver off)

Chorus  
w/Rhy. Figs. 3 (3 times) & 3A  
B♭5

One day you will see \_\_\_\_\_ and dare to come down to me. —

N.C. G5 N.C. B♭5

To Coda

Yeah, come on, come on now, take the chance. — { Ha, ha. That's right.

N.C. G5 N.C. B♭6 N.C. G5 N.C.

w/Rhy. Fills \*1 & 1A  
(B♭)

\*\*w/Rhy. Fig. 1 and Riff A (both 2 times)  
(E5)

3

Come dance, — ah. Yeah, — come danc - in'.

\*Substitute 1/4 rest for beat 4. \*\*Both gtrs. w/slight variations ad lib

Guitar solo

Gtrs. I & II G5 P.M. \*

Gtr. IV

dist. tone trem. bar sl. 5 trem. bar

24 (12) (24) (24) (24) 12 12

\*For next 4 bars, Gtr. II plays beat 4 1/2 w/P.M.; Gtr. I plays as written.

w/Rhy. Fig. 2 (1st bar only) (4 times)

Gtr. II E5 P.M. 1/2 H

6 2 1/2

\*vib. w/bar trem. bar

6 15 15 17 (17) 12 15 15 15 17 15 17

\*Next 4 bars

P.M. 2 1/2 2 1/2 2 1/2

trem. bar trem. bar trem. bar

12 15 12 15 15 17 17 15



Bb5

N.C.

**G5**

N.C.

One day you will see \_\_\_\_\_ and

1/2 1 P H 1/4

1/2 P 12 14 12 14 12 14 12 14 (12 12) 14

H

Bb5

N.C.

G5

N.C.

Musical score for "Dare to Come Down to Me" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a vocal melody with lyrics "dare to come down to me. Yeah," and a guitar accompaniment. The guitar part includes a series of sixteenth-note chords in the first system, a "P" (piano) marking, and a wavy line indicating a tremolo effect. The second system continues the guitar accompaniment with a "P" marking and a wavy line, followed by a final chord marked "15".

B6

N.C.

G5

N.C.

come on, come on now, take the chance.

1/2 1/2 1/2 P

14 14 14 14 14 12 14 12 14 14 14 14 14 12 14 12 14 14 14 14 14 14 14 14 14 12 14 12 14 14 12

w/Rhy. Fill 2  
A5  
(Gtr. IV)

N.C.

\*w/Riff B

1/2

trem. bar

H sl.

8va

\*\*Depress bar before striking note.

\*w/slight variations ad lib

Gtr. II

P.M.

sl.

w/octaver

8va

2 loco

slack

trem. bar

trem. bar

slack

Rhy. Fill 2 (Gtr. I)

P.M.

sl.

\*w/Riff B1 (1st 3 bars only)

\*Last note of 3rd bar is not tied.

\*Notes indicated with an asterisk are fretted by R.H. reaching behind L.H.

Bb5

A5

D.S. al Coda

(Gtr. IV out)

Gtrs. I & II

Coda      w/Rhy. Fills 1 & 1A      w/Riffs C & \*C1  
 (Bb)      N.C.

Let's dance.\_      Mm, \_ it's

\*Beat 1 of 1st bar is struck, not tied.

w/Rhy. Fig. 3      w/Rhy. Fill 3  
 w/Rhy. Fig. 3A (1st 2 bars only)      Bb6  
 Bb5      N.C.      G5      N.C.      Gtr. I

nice to see you here.\_      Ha, ha.\_

Rhy. Fill 3 (Gtr. II)

### Additional Lyrics

3. Yeah, I feel you too,  
 Feel those things you do.  
 In your eyes I see a fire that burns  
 To free the you that's wanting through.  
 Deep inside you know  
 The seeds I plant will grow. (To Chorus)

# THE UNFORGIVEN II

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=E♭

Slow Rock ♩ = 68

Intro

w/Rhy. Fig. 1A (2 times)

Rhy. Fig. 1 (Gtr. I) *dist. tone* Riff A (Gtr. II)

*f* *dist. tone*

*sl.* *sl.*

\*Horn arr. for gtr. (this bar only).  
\*\*Vol. knob swell

(end Rhy. Fig. 1)

w/Rhy. Fig. 1

*sl.* *sl.* *sl.* *sl.* *sl.*

*sl.* *sl.* *sl.* *sl.* *sl.*

G5 E5 (Gtrs. I, II & III out) Am Rhy. Fig. 2 (\*Gtr. IV)

(end Riff A)

*mp* *let ring*

*sl.* *sl.* *sl.* *sl.* *sl.*

*hold bend* *Full* *Full*

\*Gtr. equipped w/B-bender arr. for standard gtr.

Rhy. Fig. 1A (Gtr. III)

*clean tone*

0 0 0 0 3 3 0 0  
1 1 1 1 0 0 0 0  
2 2 2 2 0 0 0 0  
3 3 3 3 0 0 0 0

G                      Em                      Am                      C                      G                      1/2                      Em

\*Riff B1 ----- Riff B (end Riff B)

Gtr. V *sl.* *Full* *1/2* *Full* *1/2* *Full* *sl.*

Gtr. VI *sl.* *Full* *1/2* *Full* *1/2* *Full* *sl.*

*dist. tone* *sl.* *\*\*\** *1/2* *Full* *1/2* *Full* *sl.*

5 10 10 12 19/5 12 7 (12) 12 9 9 4

\*Riffs B & B1 include Gtrs. V & VI. *sl.* *\*\*\*Gtr. V to left of slash.* *sl.*

*Full* *Full* *sl.* *P* *Full* *Full* *Full* *Full* *sl.* (end Rhy. Fig. 2)

*\*\*T* *Full* *Full* *sl.* *P* *hold bend* *Full* *Full* *T* *Full*

3 3 3 0 0 1 3 1 0 2 2 1 0 3 3 3 0 1 3 1 2 4 2 0

*\*\*T* *\*\*T = Fret 6 w/thumb.*

1st Verse  
\*w/Rhy. Figs. 1A (4 times) & 2 (2 times)

Am                      C                      G                      \*Em                      Am                      C

Lay be - side - me, \_\_\_\_\_ tell me what they've done... And speak the words - I \_\_\_\_\_ want to hear -

(Gtrs. V & VI out)

\*Play all gtr. parts w/slight variations ad lib when recalled (throughout). \*Chord name indicated by Gtr. IV; Gtr. III plays E (next 6 1/2 bars only).

G                      Em                      Am                      C                      G                      Em

\_\_\_\_\_ to make my de-mons run. \_\_\_\_\_ The door is locked - now, \_\_\_\_\_ but it's o - pened if you're true. -

Am                      C                      G                      Em                      \*w/Riff A *Gtrs. III & IV* *Am* *Cadd9*

\_\_\_\_\_ If you can un - der-stand - the me, \_\_\_\_\_ then I can un - der-stand - the you. -

\*Allow beat 4 1/2 of last bar to ring through 1st 2 beats of 2nd Verse.

G                      Em                      Am                      Cadd9                      G                      Em

2nd Verse  
w/Rhy. Fig. 2 (2 times)  
Am

C

G

\*E



Rhy. Fig. 3 (Gtr. III)

(end Rhy. Fig. 3)



\*Gtr. IV plays Em (next 6½ bars only).

w/Rhy. Fig. 3 (3 times)  
Am

C

w/Riff B1  
G

E

w/Riff B (2 times)  
Am

C



G

E

Am

C

G

E



w/Riff C  
Dm

Fadd2

G

Fadd2

Asus2



Rhy. Fig. 4A (Gtr. III)

(Gtr. III out)  
(end Rhy. Fig. 4A)



Rhy. Fig. 4 (Gtr. IV)

(end Rhy. Fig. 4)

(Gtr. IV out)



\*Riff C

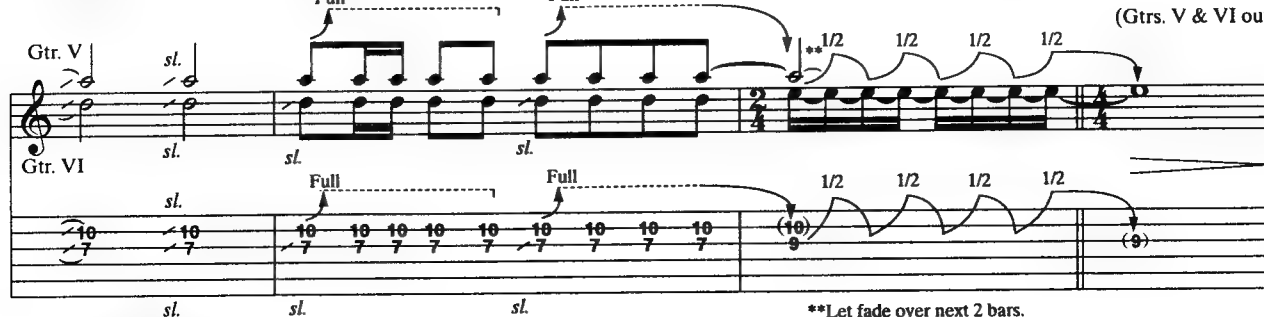
Full

Full

(Gtrs. V & VI out)

Gtr. V

Gtr. VI



\*Continued from Riff B.

\*\*Let fade over next 2 bars.

Chorus  
Asus2 Am

Asus2

G/B

G/C Csus2

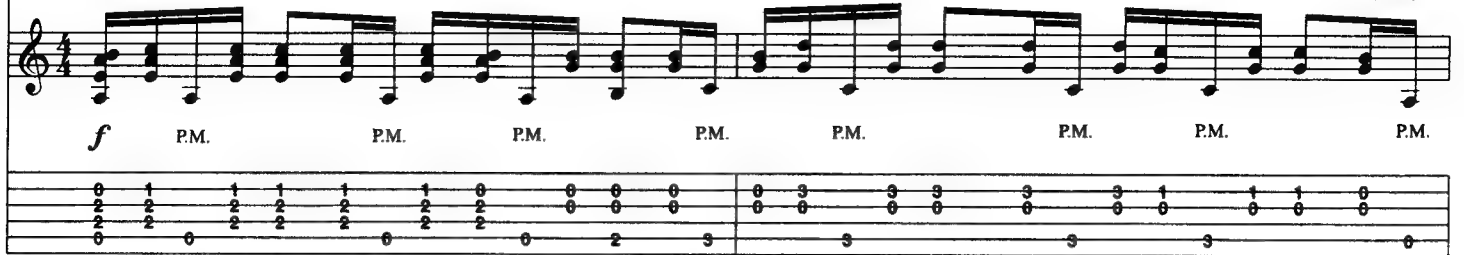
C5

\*G/B



Rhy. Fig. 5 (Gtrs. I & II)

(end Rhy. Fig. 5)



\*B played by bass only.

Asus2 Am

Asus2

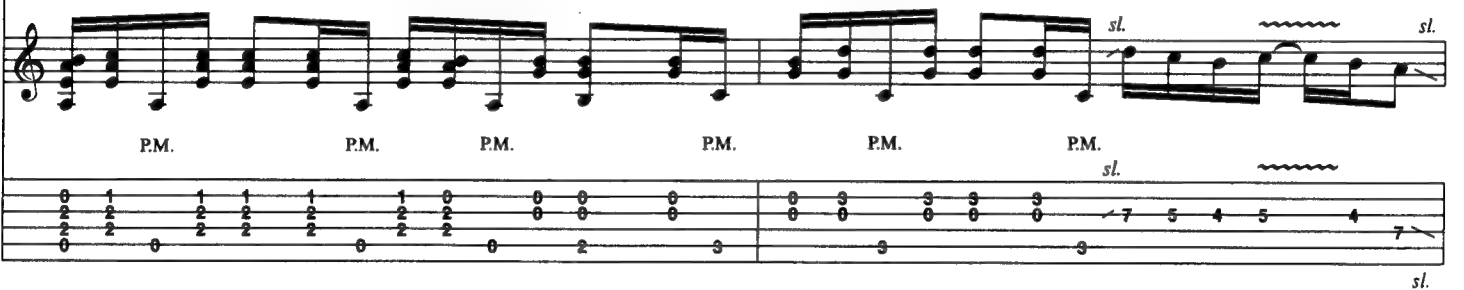
G

w/Rhy. Fill 1A  
G/C Csus2

N.C.



Rhy. Fill 1 (Gtr. I)



sl.

w/Rhy. Fig. 5 (1½ times)

Asus2 Am

Asus2

G/B

G/C Csus2

C5

G/B



Asus2 Am

Asus2

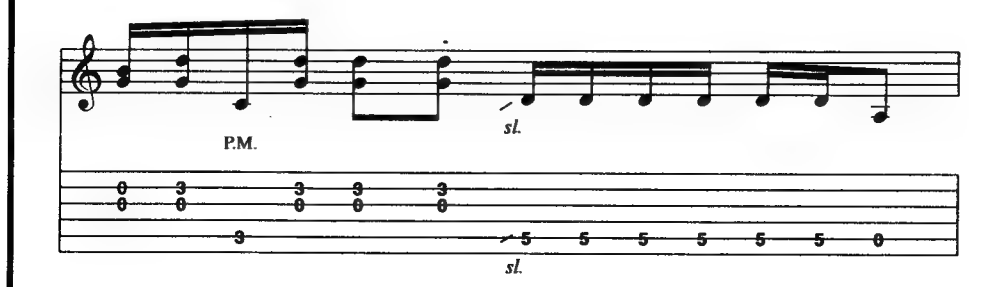
G

w/Rhy. Fills 1 & 1A  
G/C Csus2

N.C.



Rhy. Fill 1A (Gtr. II)





w/Rhy. Figs. 1 & 1A (both 2 times)

\*w/Riff A  
A5

w/Riff A1

A5

C5

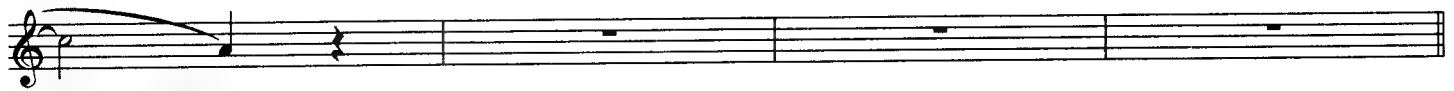
G5

E5

C5

G5

E5



\*Allow beat 4½ of last bar to ring through  
1st 2 beats of 3rd Verse.

3rd Verse  
Am

C

G

E



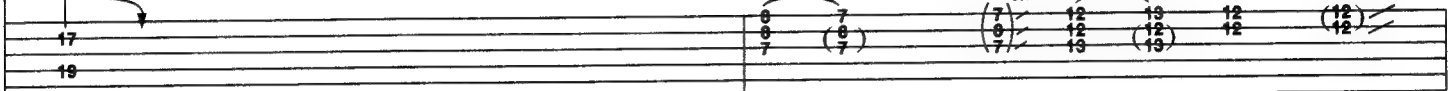
Rhy. Fig. 6A (Gtr. IV)

\*1/2 (end Rhy. Fig. 6A)



w/wah

1/2



\*Bend towards floor.

Rhy. Fig. 6 (Gtr. VIII)

(end Rhy. Fig. 6)



clean tone



w/Rhy. Fig. 6A (2½ times)

Am

C

G

E



(Gtr. VIII)



H P



H P

Riff A1 (Gtr. VII)



w/Rhy. Figs. 3 & 6 (both 2 times)

Am C E Am C

She lay be - side me, but she'll be there when I'm gone. Black heart scar - ring dark - er still.

(Gtr. VIII out) w/Rhy. Fig. 4A

G E Dm F

Yeah, she'll be there when I'm gone. Yeah, she'll be there when I'm gone.

Gtr. IV P sl. P w/slide

P

w/Fill 1

Chorus  
w/Rhy. Fig. 5 (1½ times)

G F Asus2 Asus2 Am Asus2 G/B

Dead sure she'll be there. What I've felt, what I've known.

(Gtr. III out)

w/o slide

G/C Csus2 C5 G/B Asus2 Am Asus2 G

Turn the pag - es, turn to stone. Be - hind the door. Should I o - pen it for you?

w/Rhy. Fills 1 & 1A

w/Rhy. Fig. 5 (1½ times)

G/C Csus2 N.C. Asus2 Am Asus2 G/B

Yeah. What I've felt, what I've known.

Fill 1

Gtr. V Gtr. VI

(Gtrs. V & VI out)

1/2 1/2 1/2 1/2

13 12 10 9 (12) (9)



G/C Csus2

C5

G/B Asus2 Am

Asus2 G/B

w/Rhy. Fill 3

G/C Csus2

N.C.

w/Rhy. Fig. 1 (2 times) and Riff A

A5

C5

(Gtrs. I, II &amp; VII out)

Am

C

G

Em

Rhy. Fill 3 (Gtrs. I &amp; II)

4th Verse  
w/Rhy. Fig. 2  
Am

C G Em

Lay be - side — me, tell me what I've done. —

Am C G Em

The door is closed, so are — your eyes, — but now I see — the sun. —

w/Rhy. Fig. 4

Dm F#sus2 G F#sus2

Now I see — the sun. — Yes, now I see — it. —

Asus2 Gtr. IV (Gtr. IV out) Chorus/Outro w/Rhy. Fig. 5 (1½ times) Asus2 Am Asus2 G

What I've felt, — what I've known. —

G/C C#sus2 C5 G/B Asus2 Am Asus2 G/B

Turn the pag - es, turn — to stone. — Be - hind the door. — Should I o - pen it — for you? —

w/Rhy. Fills 1 & 1A

G/C C#sus2 N.C. w/Rhy. Fig. 5 (6 times) Asus2 Am Asus2 G/B

Yeah. — What I've felt, — what I've known. — So

G/C C#sus2 C5 G/B Asus2 Am Asus2 G

sick and — tired, — I stand — a - lone. — Could you be there? — 'Cause I'm the one who waits, — the

G/C C#sus2 C5 G w/Riff D Asus2 Am Asus2 G/B

one who waits — for you, — oh. What I've felt, — what I've known. —

Riff D (Gtr. III)

clean tone H

1. 2. (Gtr. III out)

7 4 4 5 5 5 5 4 5 5 7 4 4 5 7 5 5

G/C Csus2 C5 G/B Asus2 Am Asus2 G

Turn the pag - es, turn — to stone. — Be - hind the door. — Should I o - pen it — for you? —

G/C Csus2 C5 G Asus2 Am Asus2 G/B

oh. — What I've felt, — oh, — what —  
(So I dub thee un - for - giv - en.) —

G/C Csus2 C5 G/B Asus2 Am Asus2 G

— I've known. — I take this key — and I bur - y it — in you, —  
(Nev - er - be, — nev - er me.) —

Gtr. I substitute Rhy. Fill 2  
G/C Csus2 C5 G Am G/B

— be - cause you're un - for - giv - en, too. — (Nev - er be, — nev - er me.) —  
(Gtr. I cont. in notation)

Asus2 Am D5 Gtr. II P.M. Gtr. I

'Cause you're un - for - giv - en, too. — Oh, oh, — oh. —

Gtr. I

Fretboard diagram for Gtr. I: 1 2 3 4 5, 2 3 4 5, 0 2 3 4

G5 (Gtr. II out) Asus2 A

(Gtr. I out)

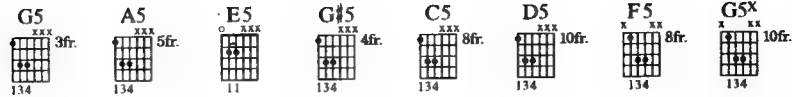
\* < mp grad. bend Full  
\*\*Full  
\*\*Bend towards floor.

Fretboard diagram for Gtr. I out: 4 2 0, 4 2 0

\*Vol. knob swell \*\*Bend towards floor.

# BETTER THAN YOU

Words and Music by  
James Hetfield and Lars Ulrich



Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

**Moderately fast Rock** ♩ = 160  
\*w/sound effect

**Half time feel**  
(Drums)

Intro

*fade in*  
(approx. 10 seconds)

Gtr. I

*f dist. tone*  
Harm. ....

\*Till Verse

G5 G#5 A5 G5 E5 Gtr. II pick scrapes (Gtr. II out) (end Rhy. Fig. 1) G5 E5

Rhy. Fig. 1

5 6 7 5 2 5 6 7 5 2

3 4 5 3 0 3 4 5 3 0

G5 G#5 A5 G5 E5 G5 G#5 A5 G5 E5

w/Rhy. Fig. 1 (2 times)

Gtr. II Harm. ....

Harm. ....

5 6 7 5 6 7 12 12 12 12 12 12 10.4 10.4 9 9 9 9 8 8 7 7 7 7 5.0 5.0 5.0 5 5 5

G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

(end half time feel)  
Play 4 times  
(Gtr. II cont. in slashes)  
(end Rhy. Fig. 2)

Rhy. Fig. 2 (Gtrs. I & II)

P.M. .... P.M. ....

5 4 4 9 5 6 7 5 2 5 6 7 2 2 5 6 7 3 4 5

1st Verse

Gtr. II

G5 A5 G5 <sup>⑥</sup>open E E5 G5 G#5 A5

\*P.M. .... P.M. ....

I look — at you, then — you me. —

Rhy. Fig. 3 (Gtr. I) (end Rhy. Fig. 3)

P.M. .... P.M. ....

\*Play only lowest note of chord when P.M. is indicated (throughout).

w/Rhy. Fig. 3

Rhy. Fig. 3A

G5 A5 G5 <sup>⑥</sup>open E E5 G5 G#5 A5

\*P.M. .... P.M. .... P.M.

Hun - gry — and thirst - y — are — we. —

Rhy. Fig. 4A

G5 A5 C5 D5

sl. sl.

Hold - ing — the li - on's — share, hold - ing — the key. —

Rhy. Fig. 4 (Gtr. I)

Full

Full

\*Play this bar w/slight variations ad lib when Rhy. Fig. 4 is recalled (throughout).

G5 A5 F5 G5<sup>x</sup> (end Rhy. Fig. 4A)

Hold - ing — me back 'cause — I'm striv - ing — to be... Bet - ter than

(end Rhy. Fig. 4)



# Half time feel

Chorus  
w/Rhy. Fig. 2 (4 times)

Gtr. II substitute Rhy. Fill 1

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

you. \_\_\_\_\_ Bet - ter than

\*(Bet - ter than you.)  
\*w/flanger (throughout)

(Resume Rhy. Fig. 2)

Gtr. II substitute Rhy. Fill 1 (end half time feel)

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

you. \_\_\_\_\_ (Bet - ter than you.) \_\_\_\_\_

2nd Verse  
w/Rhy. Fig. 3 (2 times)

G A9(no3rd) G5 E5 N.C. E5 N.C. E5 N.C. G5 G#5 A5

Lock horns, — I push and I strive. \_\_\_\_\_

Rhy. Fig. 5 (Gtr. II)

(end Rhy. Fig. 5)

let ring ..... let ring ..... P.M. .... P.M. .... P.M.

w/Rhy. Fig. 5

G A9(no3rd) G5 E5 N.C. E5 N.C. E5 N.C. G5 G#5 A5

Some - how — I feel more — a - live. \_\_\_\_\_

w/Rhy. Figs. 4 & 4A

G5 A5 C5 D5

Bur - y — the need — for — it, bur - y — the seed. \_\_\_\_\_

Gtr. III

Gtr. IV

w/slide (both gtrs.)

7 8 8 10 10 10 0 0 0 10 10 10 10 10 10 10 10  
7 5 5 7 7 7 5 5 5 7 7 7 7 7 7 7 7  
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Rhy. Fill 1 (Gtr. II)

P.M. ....

G5 A5 F5 G5

Bur - y — me deep when — there's no will — to be... Bet - ter than

(Gtrs. III & IV out)

8 8 8 5 5 10 10 10 10 13 13 13 15  
5 5 5 7 7 7 7 7 10 10 10 12

# Half time feel

Chorus

w/Rhy. Fig. 2 (4 times)

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C. Gtr. II substitute Rhy. Fill 2 E5 N.C. G5 G#5 A5

you. (Bet - ter than you.) Ho, bet - ter than

(Resume Rhy. Fig. 2)

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C. Gtr. II substitute Rhy. Fill 1 E5 N.C. G5 G#5 A5

you. (Bet - ter than you.)

# Bridge

A5 F#5 E5 F#5 N.C. A5 F#5 E5 F#5 E5 F5

Oh, can't stop this train — from roll - in'.

Rhy. Fig. 6 (Gtrs. I & II)

(end Rhy. Fig. 6)

# Rhy. Fill 2 (Gtr. II)

let ring P.M.

w/Rhy. Fig. 6

A5 F#5

E5 F#5

N.C.

A5 F#5

E5 F#5

E5

F5

{Oh, yo, noth - in' brings me down.  
Oh, yo, you can't take it down.

w/Rhy. Fig. 7

B5 G#5

\*F#5/G# G#5

N.C.

B5 G#5

F#5/G# G#5

No, No, can't nev - er stop stop this this train - from co roll - in' on on.

\*Notes to right of slashes played by bass only.

To Coda

F#5

G5

B5 G#5

F#5/G# G#5

N.C.

and on, on. and on and... No, no. For -

Rhy. Fig. 7 (Gtr. I)

1. 2.

B5/G# G#5

F#5/G# G#5

N.C.

(end half time feel)  
G5 G#5 A5Guitar solo  
w/Rhy. Figs. 2 & 2A (both 4 times)  
\*G5 E5 N.C.

ev - er on — and on... —

Gtr. II

\*Gtr. III

Gtr. III

1/2

1/2

1/4

12 13 14

12 13 14

12 14

14 12 14

\*w/o slide

\*Chord names reflect Gtr. I  
(next 8 bars only).

E5 N.C. G5 G#5 A5 G5

E5 N.C. E5 N.C. G5 G#5 A5

Full

1/4

1/4

Full

(14) 14 14 12 13 14

12 13 14

14 12 14

(14) 14 14 12 14 12 14

G5 1/4 E5 N.C. E5 N.C. G5 G#5 A5 G5 1/4 E5 N.C. E5 N.C. G5 G#5 A5

1/4

1/4

1/4

12 12 14 12 14 (14) 14 14 14 12 14 12 14

14 12 14 (14) 14 14 12 14

w/Rhy. Fig. 3 &amp; 3A (both 2 times)

G5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

1/2

1/2

1/2

12 12 12 12 12 14 14 14 14 12 14 12 14 14 (14) 12 14 12 14

12 12 12 12 12 14 14 14 14 12 14 12 14 14 (14) 12 14 12 14

Rhy. Fig. 2A (Gtr. II)

P.M. -----1 P.M. -----1 P.M.

5 5 2 2 2 2 2 5 6 7

5 5 0 0 0 0 0 3 4 5

G5 A5 1/2 G5 E5 N.C.

E5 N.C. G5 G#5 A5 w/Rhy. Figs. 4 & 4A (both 1st 7 bars only) G5 Full A5 Full C5 1/2 Full

D5 G5 A5 F5 1/2 Full

Gtrs. G5x I & II D.S. (half time feel) al Coda

Coda (w/last 4 bars of Rhy. Fig. 7) B5 G#5 F#5 G#5 No, no.

N.C. B5/G# G#5 F#5/G# G#5 N.C. G5 G#5 A5

You can't bring me down.... 'Cause I'm bet - ter than

Chorus  
w/Rhy. Fig. 2 (Gtr. I: 8 times; Gtr. II: 4 times)

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C.

you. \_\_\_\_\_  
(Bet - ter than you.) \_\_\_\_\_

Gtr. II substitute Rhy. Fill 1

E5 N.C. G5 G#5 A5 (Resume Rhy. Fig. 2) G5 E5 N.C. E5 N.C. G5 G#5 A5

Bet - ter than you. \_\_\_\_\_  
(Bet - ter than

G5 E5 N.C. Gtr. II substitute Rhy. Fill 1 E5 N.C. G5 G#5 A5 w/Rhy. Fig. 2A \*G5 E5 N.C. E5 N.C. G5 G#5 A5

you.) \_\_\_\_\_ Ooh, bet - ter than \_\_\_\_\_ you. (Bet - ter than

\*Chord names reflect Gtr. I (next 6 bars).

w/Rhy. Fig. 2 (1st bar only) G5 E5 N.C. w/Rhy. Fill 1 E5 N.C. G5 G#5 A5 w/Rhy. Fig. 2A G5 E5 N.C. E5 N.C. G5 G#5 A5

you.) \_\_\_\_\_ Mm, bet - ter than you. \_\_\_\_\_ (Bet - ter than

G5 E5 N.C.

G5 G#5 A5

Free time  
G5  
Gtr. II

you.) \_\_\_\_\_ Much bet - ter than you. \_\_\_\_\_

Gtr. II

(cont. in slashes) Gtr. I

P.M. .... 4 P.M. .... 4 trem. pick

A tempo  
G5 G#5 A5

Bet - ter than

Fdbk. (8va)

rit. Fdbk.

Fdbk. pitches: B

F#

Chorus  
w/Rhy. Fig. 2 (Gtr. I: 7 times; Gtr. II: 2 times)

(end Rhy. Fig. 8)

Rhy. Fig. 8 (Gtr. III) w/wah

you. (Bet - ter than

w/Rhy. Fig. 8 (7 times) G5 E5 N.C. E5 N.C. G5 G#5 A5 Rhy. G5 Fig. 2B (Gtr. II) ⑥ open E E5 P.M. ....

you.) Oh, bet - ter than you.

(end Rhy. Fig. 2B) G5 G#5 A5 w/Rhy. Fig. 2 \*G5 E5 N.C. E5 N.C. G5 G#5 A5 P.M. ....

(Bet - ter than you.) Bet - ter than

\*Chord names reflect Gtr. I (next 8 bars).

w/Rhy. Fig. 2B G5 E5 N.C. E5 N.C. G5 G#5 A5 w/Rhy. Fig. 2 G5 E5 N.C.

you. (Bet - ter than you.)

E5 N.C. G5 G#5 A5 w/Rhy. Fig. 2A G5 E5 N.C. E5 N.C. G5 G#5 A5

Bet - ter than, bet - ter than,

G5 ⑥ open E E5 G5 G#5 A5 (end half time feel)

bet - ter than, bet - ter than

Gtr. I P.M. ....

E5 N.C.

\*Chord names reflect Gtr. I (next 20 bars only).

P

*sl. sl.*

---



G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C.

w/Rhy. Fill 3

A - roll — on —

Full Full Full

grad. bend Full Full

12 14 12 14 14 12 14 12 14 14 12 14

H H H

G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

w/Rhy. Fig. 2 (4 times) (Gtr. I)

— and on, on, —

1/2 sl. let ring — sl.

12 14 14 11 16 15 16 15 15 16 (16) 16 15 16 16 15 16

G5 E5 N.C. E5 N.C. G5 G#5 A5 Gtr. II

⑥ open E E5 P.M.

Oh, —

1/2 1/2

15 16 15 16 16 15 16 (16) 16 15 16 16 15 16 15 16 15 16 17 17

Rhy. Fill 3 (Gtr. I)

Harm. (8va)

Harm:

5 2 5 6 7  
3 0 0 3 3 3 3 3 3 4 5

G5 G#5 A5      G5      ⑥ open E E5      G5 G#5 A5      Free time G5  
 7      P.M.      \*Gtr. I ♩.

— yeah.      Bet-ter than you. —

Full P      Full P      Full sl.      H P

(17) 17 17 17 15 16 15 16 14 12 14 14 14 12 12 15 (15) 5 17 19 17 20 18 20 19 19

\*Gtr. II strikes G5 chord on beat one and holds till otherwise indicated.

Oh, yeah. —      Ha, ha.

sl. Full      H P sl.      H P sl.      3 sl.      sl.

5 3 rit.

sl. Full      H P sl.      H P sl.      sl.      sl.

17 19 17 15 14 16 14 12 14 12 12 12 11 12 11 9 7 9 7 5 7 7 9

A tempo      G5 G#5 A5      G5      E5      (Gtrs. out) w/sound effect  
 Gtrs. I & II

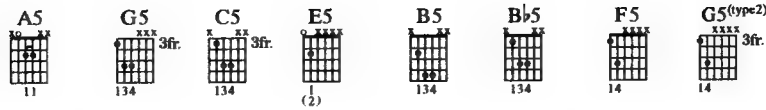
Bet - ter than you, ha!

3/4      3/4      sl.

(9) (9) (9) 12 13 14 12 14 (14) sl.

# SLITHER

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=E♭

Freely ♩ = approx. 100

Intro

Gtr. II

A5

G5

Don't go look - in' for snakes, — you might find — them. —

Gtr. I

*f*

*dist. tone*

*trem. pick*

C5

Don't send your eyes to the sun, — you might blind — them. —

*trem. pick*

*let ring -----*

In time, faster ♩ = 112

A5

Have - n't I seen you here \_\_\_\_\_ be - fore? \_\_\_\_\_

E5

(cont. in notation)

B5 B♭5 A5 E (6) open

N.C. Rhy. Fig. 1 (Gtrs. I & II)

1. 2.

B5 B♭5 A5 N.C. (end Rhy. Fig. 1) Rhy. Fill 1

B5 B♭5 A5 E5

\*P.M. refers to Gtr. I only.

\*As before

1st, 2nd Verses

2nd time w/Fill 1

N.C. B♭5 N.C. E5 N.C. B♭5 N.C. E5 N.C. B♭5 N.C.

1. Ooh, \_\_\_\_\_ watch the pup - pets danc - in'. Yeah, \_\_\_\_\_ see the  
 2. Ooh, \_\_\_\_\_ play the game so nice - ly. Oh, \_\_\_\_\_ check, it's

1/2 1/2 1/2

P.M. -----4 P.M. -----4 P.M. -----4

2nd time w/Fill 1

E5 N.C. B♭5 G5 F5 E5 N.C. B♭5 N.C. E5 N.C. B♭5 N.C.

clowns fall down. Hey, \_\_\_\_\_ tie your tap shoes tight - ly,  
 your move now. Yeah, \_\_\_\_\_ we're stand - in' in this jun - gle,

Rhy. Fig. 2

1/2 1/2

P.M. -----4 P.M. -----4 P.M. -----4

Fill 1 (Gtr. III)

sl. sl.

12 12 (12) 12 (12) 12 (12)

sl. sl.

E5 N.C. B♭5 N.C. E5 N.C. B♭5 G5 F5

Rhy. Fig. 3 (Gtr. I) \*E5 F5 E5 F5

yeah, \_\_\_\_\_ and wear them in - to town. }  
 yeah, \_\_\_\_\_ with ser - pents I have found. } See you \_\_\_\_\_

(Gtr. I cont. in slashes)  
 (end Rhy. Fig. 2) Gtr. II

P.M. -----1 1/2 P.M. -----1

\*Use alternate fingering (see frame).

(end Rhy. Fig. 3)

Ⓢ open E5 F5 E5 F5 E G5(type2) E5 F5

w/Rhy. Fig. 3 P.M.

\_\_\_\_\_ crawl - in'. See you \_\_\_\_\_ crawl - in' in. \_\_\_\_\_

Riff A (end Riff A) sl.

9 9 9 9 9 9 9 10 10 10 10 10 10 10 12 12 12 12 12 12 12 14 14 14 14 14  
 7 7 7 7 7 7 7 8 8 8 8 8 8 8 10 10 10 10 10 10 10 12 12 12 12 12

sl.

Rhy. Fig. 3A (cont. in notation)

Ⓢ open E B5 B♭5 A5

Gtr. I P.M.

Chorus

A(♯4) A5 A(♯4) A5 A♭5 G5

Don't go look - in' for snakes, \_\_\_\_\_ you might find \_\_\_\_\_ them.

Rhy. Fig. 4

P.M. P.M. P.M.

4 3 2 1 0 (2 1 0) 2 2 2 2 1 2 2 0 1 2 2 0 0 0 6 5

G6 G(♯4) G5 G6 G(♯4) G5 G6 G5 D5 D♭5 C5 N.C. C5 B5 B♭5 A5

Don't send your eyes to the sun, — you might blind — them. Have - n't I seen you here —

P.M. P.M. P.M.

\*Note in parentheses played by Gtr. I only.

1. N.C. A5 N.C. A5 B5 B♭5 A5 Gtr. II 7 7 ⑥ open E

— be - fore? — There ain't — no he - roes here, —

(Gtr. II cont. in slashes) (end Rhy. Fig. 4) Rhy. Fig. 4A (Gtr. I) —

\*P.M. P.M.

\*P.M. refers to Gtr. I only.

w/Rhy. Fig. 1 (1½ times) N.C. B5 B♭5 A5 N.C.

no. No more. —

Gtr. III 1/2 H 1/2 1/2 H 1/2 H

dist. tone 1/2

14 12 14 12 14 12 14 12 14 12 14 12 14 12

(cont. in notation) ⑥ open E

w/Rhy. Fill 1 B5 B♭5 A5 E5 2. N.C. A5 B5 B♭5 A5 Gtr. II 7 7 ⑥ open E

Hey, hey, hey. Have your he - roes dis - ap - peared?

1/2 (Gtr. III out) sl. (Gtr. II cont. in slashes) Gtr. I

1/2 1/2

12 12 14 (14) sl. \*P.M. P.M.

\*P.M. refers to Gtr. I only.

(end Riff B)

## Half time feel

**w/Riff B (Gtr. I)**

B5 B65 A5 N.C.

Gtr. II

(end half time feel)

w/Rhy. Fill 2A

(A5)

**Guitar solo**

Gtr. III

Rhy. Fig. 5 (Gtrs. I & II)

(end Rhy. Fig. 5)

Gtr. II

**Rhy. Fill 2 (Gtr. I)**

Rhy. Fill 2A (Gtr. I)

71



w/Rhy. Fig. 5 (2½ times)

P.M.

P

P

P

P

P

P

1/2 Full

1/2 Full

1/2 Full

1/4 Full

1/2 Full

P

P.M.

P.M.

P.M.

P.M.

P.M.

1/2 Full

Full

1/4 Full

1/2 Full

P

semi-harm. ....

P

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a guitar staff (top) and a piano staff (bottom). The guitar part is in G major (one sharp) and includes a section labeled "w/Rhy. Fill 3". The piano part includes a section labeled "w/Rhy. Fig. 2". The score is divided into measures with various musical notations including notes, rests, and dynamic markings like "Full" and "sl.". The guitar part has a key signature of one sharp (F#) and a time signature of 4/4. The piano part has a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into measures with various musical notations including notes, rests, and dynamic markings like "Full" and "sl.". The guitar part has a key signature of one sharp (F#) and a time signature of 4/4. The piano part has a key signature of one sharp (F#) and a time signature of 4/4.

**Rhy. Fill 3 (Gtrs. I & II)**

7 7 7 7 7 0



No, no.

Rhy. Fig. 7 (Gtrs. I & II)

No, no.

Outro solo  
w/Rhy. Fig. 7 (1 1/4 times)

No, no.

No, no.

No, no.

Rhy. Fill 4 (Gtrs. I & II)

(cont. in slashes)

No, no.

Rhy. Fig. 8  
(Gtrs. I & II)

(C5) B5 Bb5 A5 B5 Bb5 A5

P.M. ....J

Hav - en't I seen you here \_\_\_\_\_ be - fore? \_\_\_\_\_  
...be - fore? \_\_\_\_\_ No, there ain't \_\_\_\_\_

1/2 Full 1/4 Full Full Full

grad. bend

(14) 14 12 14 12 14 (14) 12 12 15 12 12

(end Rhy. Fig. 8)

B5 Bb5 A5 B5 Bb5 E

⑥ open

w/Rhy. Fig. 7 (1st 3 bars only)  
N.C.

no he - roes here. \_\_\_\_\_ Don't go look - in' for snakes, —

sl. sl.

(12) 14 14 12 12 (12) 14 12 14 12 12

w/Rhy. Fill 4 C5

you might find them. \_\_\_\_\_ Yeah, —

sl. sl. sl. 1/2 Full 1/2 Full 1/2 Full

sl. sl.

14 14 12 14 12 12 14 14 14 12 12 14 14 12 14 12 14 12

w/Rhy. Fig. 8

B5 Bb5 A5

B5 Bb5 A5

B5 Bb5 A5

B5 Bb5 N.C.

— have - n't I seen — you here — be - fore? — And have your he - roes dis - ap - peared? —

w/Rhy. Fill 5

Don't send your eyes to the sun, — you might blind — them. —

Rhy. Fill 5 (Gtr. II)



Freely

7 7 rit. E5 trem. pick 1/4

rit. P.M. P.M. 1/4

P.M. rit. trem. pick sl. Full Full Full Full

(14) 14 12 14 (14) (14) 14 12 14 14 12 14 14

(2 2 0) 4 3 2 (2 0) (2 0) (2 0) 5 7 7 Full Full Full Full

Begin fade

Fade out

1/2

P.M. P.M. 1/2

Full H HP Full sl. grad. bend Full Full

7 7 5 7 5 5 5 5 5 5 5 5 5 5

H HP sl.

# CARPE DIEM BABY

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=E♭



Slow Rock ♩ = 76

N.C.(Em)

Play 3 times N.C.

Intro

\*Gtr. I

fade in  
dist. tone

P.M. ....4

P.M. ....4

P.M. ....4

P.M. ....4

\*Two gtrs. arr. for one (this bar only).

The main guitar score consists of five systems of staves. The first system is the Intro, featuring a melodic line in the treble clef and a bass line in the bass clef. The second system continues the melodic line with various bends and slides, marked with '1/2 sl.' and 'Full'. The third system introduces a new melodic line with a 'Full' bend and a '1/2 sl.' mark. The fourth system features a 'Gtr. I' part with a 'Full' bend and a '1/2 sl.' mark, and a 'Gtr. II' part with a 'Full' bend and a '1/2 sl.' mark. The fifth system features a 'Rhy. Fill 1' with a 'Full' bend and a '1/2 sl.' mark. The score includes various guitar techniques such as bends, slides, and palm muting, indicated by 'P.M.' and 'dist. tone'.



1st, 2nd Verses  
2nd time w/Fill 2 (3 times)

D5 E5 N.C.

D5 E5 F5 E5 N.C.

D5 E5 Dsus2

\*\*E5 \*\*F5 C5

Yeah. 1. Hit dirt, shake tree, split sky, part— sea.  
2. See additional lyrics

Full

sl. P.M. ....4 P.M. ....4

sl. P.M. ....4 P.M. ....4

\*Rhy. Fig. 1 (end Rhy. Fill 1) (end Rhy. Fig. 1)

sl. P.M. ....4 P.M. ....4

sl. P.M. ....4 P.M. ....4

\*\*Chord names reflect by Gtr. I only.

\*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).

w/Rhy. Fig. 1 (2 times)

D5 E5 N.C.

D5 E5 F5 E5 N.C.

D5

E5 F5 C5

Strip smile, lose cool, bleed the day and break— the rule.

Rhy. Fig. 1A (Gtr. I) (end Rhy. Fig. 1A)

sl. P.M. ....4 P.M. ....4

sl. P.M. ....4 P.M. ....4

Fill 2 (Gtr. III)

Full

1 1/2

Full

1st ring 1 1/2

5 7 7 9 5

D5 E5 N.C. D5 E5 F5 E5 N.C. D5 E5 F5 C5

Live win, dare fail, eat the dirt and bite the nail.

*sl.* P.M. -----4 P.M. -----4

*sl.* *sl.* *sl.*

Pre-chorus B5 Bb5 G5 F#5 E5 (end Bkgd. Voc. Fig. 1)

\*Bkgd. Voc. Fig. 1 (Ay.) Then make me miss you.

Rhy. Fig. 2A (Gtr. I) (end Rhy. Fig. 2A)

P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4 P.M. -----4

\*Refers to upstemmed notes only. \*\*Sing harmony 3rd time only (next 4 bars).

Rhy. Fig. 2 (Gtr. II) (end Rhy. Fig. 2)

P.M. P.M. P.M. P.M.

w/Rhy. Figs. 2 & 2A w/Bkgd. Voc. Fig. 1 B5 Bb5 G5 F#5 E5

1. Vocal tacet  
2. Oh, yeah.  
3. Come on, come on.  
\*Sing upstem notes last time.

Then make me miss you.

D5 E5 F5 C5 N.C.(Em)

Gtrs. I & II

*sl.* P.M. -----4 P.M. -----4 P.M. -----4 P.M. -----4

*sl.* (3) *sl.*

Chorus  
Em D/F# F/A A5 N.C.(Em)

So wash\_ your face\_ a - way\_ with dirt. —

Rhy. Fig. 3A (Gtr. I) (end Rhy. Fig. 3A)

let ring ..... H sl. P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4

\*Sing harmony 2nd & 3rd times only (next 4 bars). H

Rhy. Fig. 3 (Gtr. II) (end Rhy. Fig. 3)

P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4

w/Rhy. Figs. 3 & 3A (both 1½ times)  
Em D/F# F/A A5 N.C.(Em) Em D/F# F/A A5 \* To Coda

It don't\_ feel good\_ un - til\_ it hurts. —

{ 1.2. So take this world and shake it. —  
3. So take this world and shake it.  
\*Substitute cue notes 3rd time only.

(cont. in notation)

A5 Cadd9

Gtr. II ◇

— Come squeeze and suck the day. — Come car - pe di - em, ba -

Gtr. I

sl. sl. sl.

1. N.C.

by. —

Rhy. Fig. 4 (Gtrs. I & II)

1/2 sl. 1/2 sl. 1/2 sl. 1/2 sl.

12 12 (12) 12 12 (12) 12 12 (12) 12 12 (12)

sl. sl. sl. sl.

\*Gtr. I plays lower note only;  
Gtr. II plays higher note only



D5    A5                    C5    N.C.

(end Rhy. Fig. 6)

Guitar solo  
w/Rhy. Fig. 6 (4 times)  
N.C.(E5)

(cont. on lower staff)

(E5)

D5 A5                      C5    N.C.

Gtr. IV

dist. tone

Full

sl. sl.

Full

Full

Full

sl.

sl.

Grtr. III

1/2

Full

1/2

Full

14 12

14 12

7

6

7

6

9

(9)

(9)

7

6

9

9

sl.

sl.

sl.

D5    A5                      C5    N.C.

The image displays a musical score for the song "The Rose Tree". It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The score is divided into two systems, each containing two measures. The first system includes performance instructions such as "sl." (softly), "Full", and "1/2". The second system includes "sl." and "1/2". The music features various note values, including eighth and sixteenth notes, and rests. The bass staff includes fingerings (e.g., 6, 9, 11) and a "H" marking. The score is written in a style typical of early 20th-century sheet music.

Rhy. Fig. 7  
(Gtr. I)

w/Rhy. Fig. 7A (2 times)  
B5 C5 B5

C5 B5

C5 B5 D5 A5<sup>v</sup>

C5 G F#

(end Rhy. Fig. 7)  
② 3fr. 2fr.

(Gtr. IV out)

Musical score for guitar, showing a treble clef staff with a key signature of one sharp (F#) and a common time signature. The score includes a melodic line with slurs and a bass line with fret numbers. The bass line starts with a "P.M." marking. The score is divided into two systems by a double bar line.

Rhy. Fig. 7A (Gtr. II)

[illegible]



w/Rhy. Fill 2  
N.C.

E5

N.C.

(Gtrs. III & IV out)

17 16 12 12 12 0

14 12 12 12 12 0

sl. 0 0 7 5 5 5 3 5 0 0 0 7 5 5 5 3 5 3 0 0 2 0 0 7 5 5 5 3 5

\*Gtr. I plays lower note only;  
Gtr. II plays higher note only.

w/Rhy. Fill 1

Gtr. I Full

Full Full Full Full

Full Full Full Full

sl. 12 13 12 12 13 12 12 13 12 12

0 0 7 5 5 5 3 5 0 0 3 0 0 3 0 0 3 (3)

\*As before

3rd Verse  
E5

D5

E5

F5

C5

w/Rhy. Figs. 1 & 1A (both 2 times)

D5 E5

D5 E5 F5 E5 N.C.

3. Live win, — dare fail, — eat dirt, bite the nail. Strip smile, lose cool,

Gtrs. I & II

7 7 7 9 10 5 5

7 7 7 9 10 5 5

5 5 5 7 8 3 3

5 5 5 7 8 3 3

Rhy. Fill 2 (Gtr. II)

12 12 12 12

(2) 0 7 5 5 5 3 5

sl.



Dsus2

E5 F5

C5

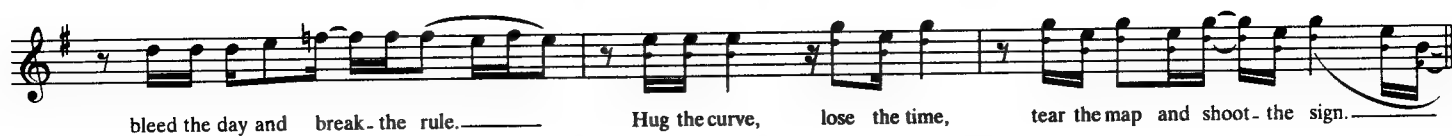
D5 E5

D5 E5 F5 E5 N.C.

Dsus2

E5 F5

C5



bleed the day and break - the rule. Hug the curve, lose the time, tear the map and shoot - the sign.

Coda

A5

Gtr. II

Cadd9

Come squeeze and suck the day.

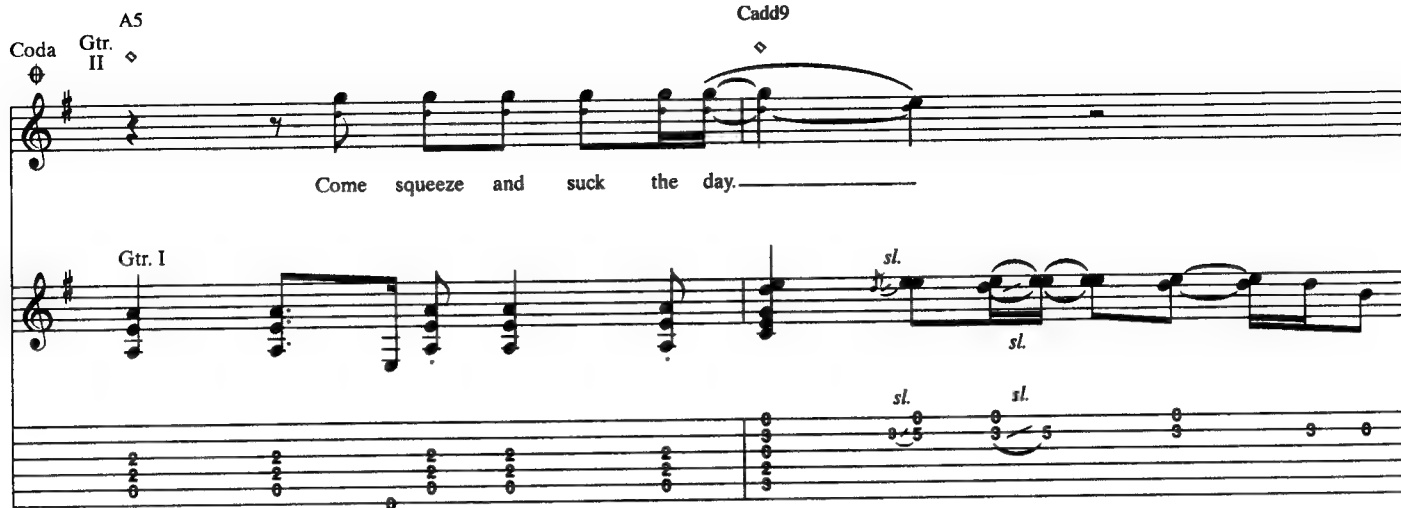
Gtr. I

sl.

sl.

sl.

sl.



A5

⑥ open

E

F5

P.M.

Come make me miss - you.

Come car - pe di - em, ba -

P.M.

sl.



Outro  
w/Rhy. Fig. 4  
N.C.

by.

Come car - pe di - em, ba - by.

Gtr. III

sl.

1/4

1/4

1/4

1/4

12 12 14 14 12 14 14 14

sl.





# BAD SEED

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett

**Tune down 1½ steps:**

⑥=C# ③=E  
⑤=F# ②=G#  
④=B ①=C#

**Moderate Rock ♩ = 132**

## Intro

(Cough)	Half time feel (Drums)
<p>1. <i>100%</i> (Cough)</p> <p>2. <i>100%</i> (Cough)</p> <p>3. <i>100%</i> (Cough)</p> <p>4. <i>100%</i> (Cough)</p> <p>5. <i>100%</i> (Cough)</p> <p>6. <i>100%</i> (Cough)</p> <p>7. <i>100%</i> (Cough)</p> <p>8. <i>100%</i> (Cough)</p> <p>9. <i>100%</i> (Cough)</p> <p>10. <i>100%</i> (Cough)</p> <p>11. <i>100%</i> (Cough)</p> <p>12. <i>100%</i> (Cough)</p> <p>13. <i>100%</i> (Cough)</p> <p>14. <i>100%</i> (Cough)</p> <p>15. <i>100%</i> (Cough)</p> <p>16. <i>100%</i> (Cough)</p> <p>17. <i>100%</i> (Cough)</p> <p>18. <i>100%</i> (Cough)</p> <p>19. <i>100%</i> (Cough)</p> <p>20. <i>100%</i> (Cough)</p> <p>21. <i>100%</i> (Cough)</p> <p>22. <i>100%</i> (Cough)</p> <p>23. <i>100%</i> (Cough)</p> <p>24. <i>100%</i> (Cough)</p> <p>25. <i>100%</i> (Cough)</p> <p>26. <i>100%</i> (Cough)</p> <p>27. <i>100%</i> (Cough)</p> <p>28. <i>100%</i> (Cough)</p> <p>29. <i>100%</i> (Cough)</p> <p>30. <i>100%</i> (Cough)</p> <p>31. <i>100%</i> (Cough)</p> <p>32. <i>100%</i> (Cough)</p> <p>33. 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(Drums)</p> <p></p>

Gtr. I —

Gtr. II

N.C.

**Riff A (Gtrs. I & II)**

Yeah, yeah.

(end Riff A)

(end half time feel)  
A5 G5

Ooh, \_\_\_\_\_

(cont. in notation)

I'm

bad.

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N.C. E5

Rhy. Fig. 1 (Gtrs. I & II)

N.C. (end Rhy. Fig. 1)

E5

1/2

P.M.

1/2

N.C.

E5

N.C.

(Gtr. II cont. in slashes)

1/2

P.M.

1/2

P.M.

1/2

Rhy. Fill 1A (Gtr. II)

(cont. in notation)  
(end Rhy. Fill 1A)

1st, 2nd Verses  
N.C. E5

A5 G5 E5

Yeah, ——— yeah, yeah, ——— ah. ———

1. Come — clean, —  
2. Let — on, —

Rhy. Fill 1 (Gtr. I)

(end Rhy. Fill 1)

Gtrs. I & II

sl. let ring

sl.

sl.

w/Rhy. Fig. 2 (6 times) (Gtr. II)

A5 G5 E5

A5 G5 E5

A5 G5 E5

'fess load up. —  
off. —

Tell — all, —  
Con - fess, — ah,

spill cast gut. —  
off. —

Full

Rhy. Fig. 2

Gtr. I

sl.

sl.

sl.

Full

Full

A5 G5 E5 A5 G5 E5 A5 G5 E5

Off the veil,— stand re - vealed.— Show the cards,— bring it on,—  
 At the mer - cy, the cat is out.— Drop the dis - guise,— spit it up,

sl. sl. sl.

2 2 2 5 2 2 2 5 2 2 5 2

sl. sl. sl.

**Half time feel**

A5 G5 E5 A5 C5

Gtr. II

— break the seal.— (Spoken:) Ladies and gentlemen, step right up and  
 spit it out.— (Spoken:) And now what you've all been waiting for. I give

1/2

**Riff B (Gtr. I)**

sl. sl. sl.

1/2

sl. sl. sl.

2 7 5 7 5 7 5 3 0 0 7 5 7 5 3 0 5

sl. sl. sl.

(cont. in notation)

A5 D5 C5

see the man who told suffers the truth. }  
 you he who suffers the the truth. }

(end Riff B)

sl. sl. sl.

sl. sl. sl.

2 7 5 7 5 3 0 0 7 5 7 5 3 0 5

sl. sl. sl.

(end half time feel) Chorus

G5 N.C. E5 N.C. G5 N.C. E5

Swing the noose — gain, — pierce the ap - ple skin. —

Rhy. Fill 2A (Gtr. II) -----

Full

P.M.

Full

sl.

Full

sl.

Full

Rhy. Fill 2 (Gtr. I) -----

P.M.

P.M.

P.M.

1/2

1/2

N.C. G5 N.C. A5 N.C.

You bit more than — you need, — { 1.2. now you're chok - in' on the  
3. now you're chok - in' on the.

Full

sl.

P.M.

Full

sl.

sl.

1/2

1/2

P.M.

1.  
w/Rhy. Fig. 1 (3 times)  
N.C. E5

bad seed, the bad seed. Ah,

E5 N.C. w/Rhy. Fills 1 & 1A G5 A5 N.C.

chok - in'. Yeah.

2.  
w/Riff C (3½ times)  
2nd time w/Fill 1  
Rhy. Fig. 3 (Gtrs. I & II) G5 E5 G5 A5 B♭5

bad ch - ch - chok - in', chok - in', chok - in' on the bad bad seed, seed,

(end Rhy. Fig. 3)  
A5 E5 G5 E5 w/Rhy. Fig. 3 G5 E5 G5 A5

yeah. Off the veil, stand re - vealed, bring it on, break the seal.

Fill 1 (Gtr. IV) 1/4 1/2 Full (Gtr. IV out)

Riff C (Gtr. III)  
*mf* dist. tone w/tremolo effect  
let ring





G5 E5 A5 G5 E5 A5 G5

Hap - py birth - day.

1/2 Full

H P

P

P

Full

Full

grad. bend

Full

Full

12 12 14 12 12 14 12 15 12 15 12 17 17 15 12 15 12 12 15 12 15

w/Riff B

Rhy. Fig. 5 (Gtr. II)

A5 C5

Full

Full

Full

H P

H P

Full

Full

Full

H P

H P

Full

12 12 15 12 12 15 12 15 12 12 15 12 12 15 (15) 12 14 12 15 12 12 15

(end Rhy. Fig. 5)

A5 D5 C5

sl.

Full

P

Full

P

Full

H P

sl.

Full

P

Full

H P

sl.

12 12 14 12 14 12 14 12 14 12 15 14 12 14 12 14 12 12 14 12 14

**Half time feel**

Interlude

w/Rhy. Fig. 5 and Riff B

A5 C5 A5 D5 C5

Full

Full

Full

2

2

7 7 5 7 7 7 (7) 7 5 7 7 7 5

Rhy. Fig. 6  
(Gtr. II)

A5 C5 A5

Swing the noose — a - gain, — pierce the ap - ple skin. —

Riff D (Gtrs. I & IV)

Full Full Full Full Full

7 7 5 7 7 7 (7) 7 5 7 7 7 5 7 7 5 7 7 7

[illegible][illegible]

w/Riff D1  
E5VII

D.S. (take 2nd ending) al Coda

w/Rhy. Fills 2 & 2A

8

Gtr. II

G5

N.C. E5

Swing the noose a - gain,

(Gtr. IV out)

let ring

(w/last 2 bars of Riff C1)

Gtrs. G5 E5  
I & II

G5 A5 G5 A5

Outro  
w/Rhy. Fig. 1 (1½ times)  
N.C. E5

N.C.

E5

Spit it out, spit it out, spit it out now.

Ch - ch - chok - in' on the bad, bad, bad

N.C.

Freely

E5

Gtr. I

(Gtr. I out)

w/coughs

bad, bad, bad

seed.

Gtr. IV

Fdbk.  
(15ma)

Fdbk. pitch: G#

Gtrs. I & II

1/2

(Gtr. I cont. in slashes)

Gtr. II

P.M.

1/2

Riff D1 (Gtr. I)

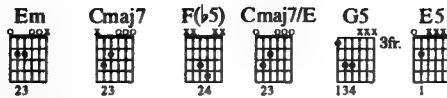
let ring

# WHERE THE WILD THINGS ARE

Words and Music by James Hetfield,  
Lars Ulrich and Jason Newsted

Tune down 1/2 step:

⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=E♭



Moderately slow Rock ♩ = 92

Intro Em Cmaj7 Gtr. II C7 C N.C.

*mp*  
clean tone w/chorus  
let ring

Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1)

*mp*  
clean tone  
let ring

Em Cmaj7 C7 C N.C.  
Rhy. Fig. 1A (end Rhy. Fig. 1A)

Rhy. Fill 1

w/Rhy. Figs. 1 (2 times) & 1A  
Em Cmaj7

So wake— up, sleep — y one.

\*w/Rhy. Fig. 1A  
Em Cmaj7

It's time— to save— your— world.

\*Let last note ring for an additional 1½ bars. (Gtr. II is then out.)

(Gtr. I out)

Rhy. Fill 2 (Gtr. III)

dist. tone

f

P.M.

Harm. (15ma)

F(b5)

N.C.

E5

N.C.

\*Vol. swell

Gtr. IV

dist. tone

P.M.

P.M.

P.M.

P.M.

Harm.

F(b5)

N.C.

E5

N.C.

Harm. (15ma)

(cont. in notation)

F(b5)

Rhy. Fig. 2 (Gtrs. III & IV)

Harm. (15ma)

P.M.

Harm.

P.M.

P.M.

N.C.

E5

N.C.

F(b5)

N.C.

E5

N.C.

F(b5)

Gtrs. III & IV

N.C.

E5

N.C.

F(b5)

Gtr. III

P.M.

Gtr. IV

\*P.M.

\*P.M. refers to both gtrs.



G5 N.C. E5 D5 C#5 Bb5 N.C. G5

w/Fill 1

by one. —

Rhy. Fig. 4 (Gtr. III) (end Rhy. Fig. 4)

H P.M. ----4 P.M. ----4

H

Pre-chorus w/Fill 1 (1½ times)

D5 C#5 Bb5 N.C. (G5) D5 C#5

Will this earth be good to you, keep you clean or

(cont. in slashes)

H sl.

H sl.

Rhy. Fill 3 (Gtr. III) Em

Cmaj7/E Half time feel (Gtr. III out) (end Rhy. Fill 3)

stain through? —

Rhy. Fig. 3A (Gtr. II) (end Rhy. Fill 3A)

clean tone w/chorus

Fill 1 (Gtr. II)

dist. tone

sl.

sl.

Chorus  
w/Rhy. Fig. 1  
w/Bkgd. Voc. Fig. 1

Em Cmaj7 C7 C N.C.

So wake up, sleep y one.

(Gtr. II)

w/Rhy. Fig. 1A (1st 2 bars only)  
w/Rhy. Fig. 1A

Em Cmaj7 C7 w/Rhy. Fill 1 C N.C. w/Rhy. Figs. 1 & \*1A Em Cmaj7

It's time to save your world.

\*Let last note ring for an additional 2 3/4 bars. (Gtr. II is then out.)

(end half time feel)

C7 C N.C. Em Gtr. I Cmaj7 3rd time to Coda II

{ 1.2. You're where the wild things are, yeah. Toy  
3. You're where the wild things are, now. Toy

2nd time to Coda I

\*w/Rhy. Fill 2 (Gtr. I out) w/Rhy. Fig. 2 N.C. E5 N.C. F(b5) N.C. E5 N.C. F(b5)

sol - diers off to war.

\*1st time only, beat 4 doubled by Gtr. IV.

N.C. E5 N.C. F(b5) N.C. E5 N.C. G5 w/Rhy. Fig. 2A N.C. E5 G5 N.C. E5 D.S al Coda I

Bkgd. Voc. Fig. 1

Play 3 times

Ah. Ah.



**Guitar solo**  
w/Rhy. Fig. 2 (1st bar only) (3 times) (Gtr. III)

Coda I F(b5) N.C. E5 N.C. F(b5) N.C. N.C. F(b5)

Gtr. V

dist. tone w/wah as filter

sl. sl. sl. sl.

9 10 10 10 10 13 13 13 13 14 14 9 9 9 10 10 10 13 13 13 14 10

7 7 7 7 7 11 11 11 11 12 12 7 7 7 8 8 8 11 11 11 12 8

sl. sl. sl. sl.

w/Rhy. Fill 4

(Gtr. V) N.C. E5 N.C. F(b5) N.C. E5 N.C. G5 G(b5)

sl. sl. sl. sl. grad. bend

9 10 10 10 10 13 13 13 13 14 14 17 17 16 17 17 16 16 15 14

7 7 7 7 7 11 11 11 11 12 12 15 15 14 15 15 14 14 14

sl. sl. sl. sl. sl.

Full N.C. G5 G(b5) N.C. G5 G(b5)

hold bend Full hold bend Full

15 15 15 12 0 14 15 14 (14) 15 14 15 14 14 12 14 12 14

N.C. G5 G(b5) N.C. G5 F5 G5 1 1/2

Full Full P Full Full 1 1/2

15 14 12 14 0 15 14 14 (14) 12 14 12 12 15 15 14 15 15 14 1 1/2

[illegible]

w/Rhy. Fig. 2A (1st bar only) (3 times) (Gtr. III)

N.C. E5 G5 N.C. E5 G5

Full P *sl.* Full P *sl.* Full P *sl.* *sl.* *sl.*

14 14 (14) 12 14 12 12 7 12 14 (14) 13 14 14 (14) 12 14 12 (12) 7 16

*sl.*

N.C. E5 G5 (G5) <sup>⑥ open</sup> E E5 *sl.*

Gtr. III H P.M. *sl.*

15 16 15 16 15 16 15 16 16 16 15 17 15 17 15 16 15 *sl.*

w/Rhy. Fig. 4 (1½ times)

D5 C#5 Bb5 N.C. G5

Full Full Full Full Full Full Full Full *sl.* Full *sl.*

10 13 10 13 9 12 9 12 11 13 11 13 (11) 13 12 14 12 14

D5 C#5 w/Rhy. Fill 5 Bb5 N.C. (G5)

Full *sl.* 1/2 *sl.*

13 10 10 10 10 10 9 12 10 12 12 12 14 12 14 (14) *sl.*

Rhy. Fill 5 (Gtr. III)

*sl.*

3 3 3 3 5 7 5 5

1 1 1 1 0 3 5 3 3

*sl.*

w/Rhy. Fig. 4 (1st bar only)

D5 Full

C#5 sl.

Em Gtr. III Full

Cmaj7/E Full

(Gtr. III out)

Full

sl.

P.M. ....

Full

Full

(12 15)

(12 15)

w/Rhy. Fig. 5 (2 times)

N.C. F(b5) N.C. F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

(Gtr. V out) Rhy. Fig. 5 (Gtr. IV) Rhy. Fig. 5A (Gtr. III)

mf Gtr. IV

(12 15)

x x 4 4 4 4 4

x x 3 3 3 3 3

4

2

0

Bridge

w/Rhy. Fig. 5 (13 times)

w/Rhy. Fig. 5A (12 times)

F(b5) N.C. E5 F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

You swing your rat - tle down.

(Spoken:) Hand puppets storm the beach. Fire trucks trapped out of reach.

N.C. E5 F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

Call to arms the trum - pet sound.

Hand puppets storm the beach. Fire trucks trapped out of reach. All clowns reinforce the rear.

N.C. E5 F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

Slingshots fire into the air. Toy hors - es start the charge.

N.C. E5 F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

ro - bot chess men

Stuffed bears hold the hill till death. Crossfire from the marionettes. Stuffed bears hold the hill till death.

N.C. E5 F(b5) F(b5)

Gtr. IV 7

stand - ing guard.

Crossfire from the marionettes. We shall never surrender.

Gtr. III

sl.

sl.

Pre-chorus  
w/Rhy. Fig. 4 and Fill 1 (both 3½ times)

D5 C#5 Bb5 N.C. G5 D5 C#5

All — you chil - dren touch the sun. Burn — your fin - gers

Bb5 N.C. G5 D5 C#5 Bb5 N.C. G5

one by one. Will — this earth — be good to you,

D5 C#5 w/Rhy. Fills 2 & \*3A Em Cmaj7/E **Half time feel** D.S. al Coda II

keep — you clean — or stain through? —

\*w/ variations ad lib.

w/Rhy. Fill 2 (Gtr. I out) Coda II w/Rhy. Fig. 2 (1st bar only) (Gtr. III: 5 times; Gtr. IV: 7 times)

F(b5) N.C. E5 N.C. F(b5) N.C. E5 N.C. F(b5)

sol - diers off — to war, — off — to war, — off — to war. —

Gtr. V sl. sl. sl. sl. sl. sl.

w/wah as filter

9 9 10 10 10 10 13 13 13 13 14 14 9 9 9 9 10 10 10 10 13 13 13 13 14 14 14

7 7 8 8 8 8 11 11 11 11 12 12 7 7 7 7 8 8 8 8 11 11 11 11 12 12 12

sl. sl. sl. sl. sl. sl.

N.C. E5 N.C. F(b5) N.C. E5 N.C. F(b5)

sl. Full P P H H H P Full P Full P

6

14 16 16 16 12 14 14 (14) 12 14 12 14 12 12 14 12 15 12 15 12 12 14 12 14 12 14 12 14 14 12 14 14 12 14 14 12 15 (14) 12

sl. H

**w/Rhy. Fill 6 (Gtr. III)**

[illegible]

P N.C. E5 P P P P P sl. sl. H P sl. sl. H P H P H P H P H

P P P P P sl. sl. H P sl. sl. H P H P H P H

14 12 14 12 14 12 14 12 14 12 11 12 14 12 11 12 14 12 12 14 12 12 14 12 12

w/Rhy. Fig. 2 (last bar only) (Gtr. IV)

w/Rhy. Fig. 2A (1st bar only) (3 times) (Gtrs. III & IV)

**Rhy. Fill 6 (Gtr. III)**

Rhy. Fill 6 (Gtr. III)

P.M. P.M.-----4 P.M. -----4 P.M.-----4

N.C. E5 Full P P H G5 N.C. E5 G5

6

Full P P H P

15 16 15 17 17 (17) 15 17 15 16 15 17 15 12 12 12 12 12 12 12 14 12 14 12 12

P

Gtrs. III & IV G5 ⑥ open E E5 Em Cmaj7/E **Freely, slower**

So close — your lit -

1/4 1/4

12 12 12 12 14 12 12 (12) 12 12 (12) 12 12 12 11

(Gtrs. III & IV out) N.C.

tle eyes.

sl. Fdbk. (8va)

sl. Fdbk. (w/random fdbk.)

(11) 11 (0) (0)

### Additional Lyrics

2. Big eyes to open soon,  
 Believing all under sun and moon.  
 But does heaven know you're here?  
 And did they give you smiles or tears?  
 No, no tears. (To Pre-chorus)

# PRINCE CHARMING

Words and Music by  
James Hetfield and Lars Ulrich

**Tune down 1/2 step:**

⑥ = E<sup>b</sup>      ③ = G<sup>b</sup>  
⑤ = A<sup>b</sup>      ② = B<sup>b</sup>  
④ = D<sup>b</sup>      ① = E<sup>b</sup>

**Freely ♩ = approx. 140**

E5      D5      C5      G5      A5      F#5      D5/E      C5/E

1 34 134 134 134 134 134 134

Intro

N.C. Gtr. I *sl.* *f dist. tone* E5

N.C. 3 H H 3 H H

*sl.* H H H H

Gtr. II N.C. *sl.* E5 *dist. tone*

1/4 1/4

5 5 5 7 5 7 (7) *sl.* 12 12 0

**Fast Rock ♩ = 200**

The musical score for "Riff A" is written in E major (one sharp) and 4/4 time. It consists of two systems of music, each with a guitar staff and a bass staff.

**System 1:**

- Guitar Staff:** The first measure contains a quarter rest followed by a quarter note E4, a quarter note F#4, and a quarter note G#4. The second measure contains a quarter note A4, a quarter note B4, and a quarter note C#5. The third measure contains a quarter note D5, a quarter note E5, and a quarter note F#5. The fourth measure contains a quarter note G#5, a quarter note A5, and a quarter note B5. The fifth measure contains a quarter note C#6, a quarter note D6, and a quarter note E6. The sixth measure contains a quarter note F#6, a quarter note G#6, and a quarter note A6. The seventh measure contains a quarter note B6, a quarter note C#7, and a quarter note D7. The eighth measure contains a quarter note E7, a quarter note F#7, and a quarter note G#7. The ninth measure contains a quarter note A7, a quarter note B7, and a quarter note C#8. The tenth measure contains a quarter note D8, a quarter note E8, and a quarter note F#8. The eleventh measure contains a quarter note G#8, a quarter note A8, and a quarter note B8. The twelfth measure contains a quarter note C#9, a quarter note D9, and a quarter note E9. The thirteenth measure contains a quarter note F#9, a quarter note G#9, and a quarter note A9. The fourteenth measure contains a quarter note B9, a quarter note C#10, and a quarter note D10. The fifteenth measure contains a quarter note E10, a quarter note F#10, and a quarter note G#10. The sixteenth measure contains a quarter note A10, a quarter note B10, and a quarter note C#11. The seventeenth measure contains a quarter note D11, a quarter note E11, and a quarter note F#11. The eighteenth measure contains a quarter note G#11, a quarter note A11, and a quarter note B11. The nineteenth measure contains a quarter note C#12, a quarter note D12, and a quarter note E12. The twentieth measure contains a quarter note F#12, a quarter note G#12, and a quarter note A12. The twenty-first measure contains a quarter note B12, a quarter note C#13, and a quarter note D13. The twenty-second measure contains a quarter note E13, a quarter note F#13, and a quarter note G#13. The twenty-third measure contains a quarter note A13, a quarter note B13, and a quarter note C#14. The twenty-fourth measure contains a quarter note D14, a quarter note E14, and a quarter note F#14. The twenty-fifth measure contains a quarter note G#14, a quarter note A14, and a quarter note B14. The twenty-sixth measure contains a quarter note C#15, a quarter note D15, and a quarter note E15. The twenty-seventh measure contains a quarter note F#15, a quarter note G#15, and a quarter note A15. The twenty-eighth measure contains a quarter note B15, a quarter note C#16, and a quarter note D16. The twenty-ninth measure contains a quarter note E16, a quarter note F#16, and a quarter note G#16. The thirtieth measure contains a quarter note A16, a quarter note B16, and a quarter note C#17. The thirty-first measure contains a quarter note D17, a quarter note E17, and a quarter note F#17. The thirty-second measure contains a quarter note G#17, a quarter note A17, and a quarter note B17. The thirty-third measure contains a quarter note C#18, a quarter note D18, and a quarter note E18. The thirty-fourth measure contains a quarter note F#18, a quarter note G#18, and a quarter note A18. The thirty-fifth measure contains a quarter note B18, a quarter note C#19, and a quarter note D19. The thirty-sixth measure contains a quarter note E19, a quarter note F#19, and a quarter note G#19. The thirty-seventh measure contains a quarter note A19, a quarter note B19, and a quarter note C#20. The thirty-eighth measure contains a quarter note D20, a quarter note E20, and a quarter note F#20. The thirty-ninth measure contains a quarter note G#20, a quarter note A20, and a quarter note B20. The fortieth measure contains a quarter note C#21, a quarter note D21, and a quarter note E21. The forty-first measure contains a quarter note F#21, a quarter note G#21, and a quarter note A21. The forty-second measure contains a quarter note B21, a quarter note C#22, and a quarter note D22. The forty-third measure contains a quarter note E22, a quarter note F#22, and a quarter note G#22. The forty-fourth measure contains a quarter note A22, a quarter note B22, and a quarter note C#23. The forty-fifth measure contains a quarter note D23, a quarter note E23, and a quarter note F#23. The forty-sixth measure contains a quarter note G#23, a quarter note A23, and a quarter note B23. The forty-seventh measure contains a quarter note C#24, a quarter note D24, and a quarter note E24. The forty-eighth measure contains a quarter note F#24, a quarter note G#24, and a quarter note A24. The forty-ninth measure contains a quarter note B24, a quarter note C#25, and a quarter note D25. The fiftieth measure contains a quarter note E25, a quarter note F#25, and a quarter note G#25. The fifty-first measure contains a quarter note A25, a quarter note B25, and a quarter note C#26. The fifty-second measure contains a quarter note D26, a quarter note E26, and a quarter note F#26. The fifty-third measure contains a quarter note G#26, a quarter note A26, and a quarter note B26. The fifty-fourth measure contains a quarter note C#27, a quarter note D27, and a quarter note E27. The fifty-fifth measure contains a quarter note F#27, a quarter note G#27, and a quarter note A27. The fifty-sixth measure contains a quarter note B27, a quarter note C#28, and a quarter note D28. The fifty-seventh measure contains a quarter note E28, a quarter note F#28, and a quarter note G#28. The fifty-eighth measure contains a quarter note A28, a quarter note B28, and a quarter note C#29. The fifty-ninth measure contains a quarter note D29, a quarter note E29, and a quarter note F#29. The sixtieth measure contains a quarter note G#29, a quarter note A29, and a quarter note B29. The sixty-first measure contains a quarter note C#30, a quarter note D30, and a quarter note E30. The sixty-second measure contains a quarter note F#30, a quarter note G#30, and a quarter note A30. The sixty-third measure contains a quarter note B30, a quarter note C#31, and a quarter note D31. The sixty-fourth measure contains a quarter note E31, a quarter note F#31, and a quarter note G#31. The sixty-fifth measure contains a quarter note A31, a quarter note B31, and a quarter note C#32. The sixty-sixth measure contains a quarter note D32, a quarter note E32, and a quarter note F#32. The sixty-seventh measure contains a quarter note G#32, a quarter note A32, and a quarter note B32. The sixty-eighth measure contains a quarter note C#33, a quarter note D33, and a quarter note E33. The sixty-ninth measure contains a quarter note F#33, a quarter note G#33, and a quarter note A33. The seventieth measure contains a quarter note B33, a quarter note C#34, and a quarter note D34. The seventy-first measure contains a quarter note E34, a quarter note F#34, and a quarter note G#34. The seventy-second measure contains a quarter note A34, a quarter note B34, and a quarter note C#35. The seventy-third measure contains a quarter note D35, a quarter note E35, and a quarter note F#35. The seventy-fourth measure contains a quarter note G#35, a quarter note A35, and a quarter note B35. The seventy-fifth measure contains a quarter note C#36, a quarter note D36, and a quarter note E36. The seventy-sixth measure contains a quarter note F#36, a quarter note G#36, and a quarter note A36. The seventy-seventh measure contains a quarter note B36, a quarter note C#37, and a quarter note D37. The seventy-eighth measure contains a quarter note E37, a quarter note F#37, and a quarter note G#37. The seventy-ninth measure contains a quarter note A37, a quarter note B37, and a quarter note C#38. The eightieth measure contains a quarter note D38, a quarter note E38, and a quarter note F#38. The eighty-first measure contains a quarter note G#38, a quarter note A38, and a quarter note B38. The eighty-second measure contains a quarter note C#39, a quarter note D39, and a quarter note E39. The eighty-third measure contains a quarter note F#39, a quarter note G#39, and a quarter note A39. The eighty-fourth measure contains a quarter note B39, a quarter note C#40, and a quarter note D40. The eighty-fifth measure contains a quarter note E40, a quarter note F#40, and a quarter note G#40. The eighty-sixth measure contains a quarter note A40, a quarter note B40, and a quarter note C#41. The eighty-seventh measure contains a quarter note D41, a quarter note E41, and a quarter note F#41. The eighty-eighth measure contains a quarter note G#41, a quarter note A41, and a quarter note B41. The eighty-ninth measure contains a quarter note C#42, a quarter note D42, and a quarter note E42. The ninetieth measure contains a quarter note F#42, a quarter note G#42, and a quarter note A42. The hundredth measure contains a quarter note B42, a quarter note C#43, and a quarter note D43. The hundred-first measure contains a quarter note E43, a quarter note F#43, and a quarter note G#43. The hundred-second measure contains a quarter note A43, a quarter note B43, and a quarter note C#44. The hundred-third measure contains a quarter note D44, a quarter note E44, and a quarter note F#44. The hundred-fourth measure contains a quarter note G#44, a quarter note A44, and a quarter note B44. The hundred-fifth measure contains a quarter note C#45, a quarter note D45, and a quarter note E45. The hundred-sixth measure contains a quarter note F#45, a quarter note G#45, and a quarter note A45. The hundred-seventh measure contains a quarter note B45, a quarter note C#46, and a quarter note D46. The hundred-eighth measure contains a quarter note E46, a quarter note F#46, and a quarter note G#46. The hundred-ninth measure contains a quarter note A46, a quarter note B46, and a quarter note C#47. The hundred-tieth measure contains a quarter note D47, a quarter note E47, and a quarter note F#47. The hundred-first measure contains a quarter note G#47, a quarter note A47, and a quarter note B47. The hundred-second measure contains a quarter note C#48, a quarter note D48, and a quarter note E48. The hundred-third measure contains a quarter note F#48, a quarter note G#48, and a quarter note A48. The hundred-fourth measure contains a quarter note B48, a quarter note C#49, and a quarter note D49. The hundred-fifth measure contains a quarter note E49, a quarter note F#49, and a quarter note G#49. The hundred-sixth measure contains a quarter note A49, a quarter note B49, and a quarter note C#50. The hundred-seventh measure contains a quarter note D50, a quarter note E50, and a quarter note F#50. The hundred-eighth measure contains a quarter note G#50, a quarter note A50, and a quarter note B50. The hundred-ninth measure contains a quarter note C#51, a quarter note D51, and a quarter note E51. The hundred-tieth measure contains a quarter note F#51, a quarter note G#51, and a quarter note A51. The hundred-first measure contains a quarter note B51, a quarter note C#52, and a quarter note D52. The hundred-second measure contains a quarter note E52, a quarter note F#52, and a quarter note G#52. The hundred-third measure contains a quarter note A52, a quarter note B52, and a quarter note C#53. The hundred-fourth measure contains a quarter note D53, a quarter note E53, and a quarter note F#53. The hundred-fifth measure contains a quarter note G#53, a quarter note A53, and a quarter note B53. The hundred-sixth measure contains a quarter note C#54, a quarter note D54, and a quarter note E54. The hundred-seventh measure contains a quarter note F#54, a quarter note G#54, and a quarter note A54. The hundred-eighth measure contains a quarter note B54, a quarter note C#55, and a quarter note D55. The hundred-ninth measure contains a quarter note E55, a quarter note F#55, and a quarter note G#55. The hundred-tieth measure contains a quarter note A55, a quarter note B55, and a quarter note C#56. The hundred-first measure contains a quarter note D56, a quarter note E56, and a quarter note F#56. The hundred-second measure contains a quarter note G#56, a quarter note A56, and a quarter note B56. The hundred-third measure contains a quarter note C#57, a quarter note D57, and a quarter note E57. The hundred-fourth measure contains a quarter note F#57, a quarter note G#57, and a quarter note A57. The hundred-fifth measure contains a quarter note B57, a quarter note C#58, and a quarter note D58. The hundred-sixth measure contains a quarter note E58, a quarter note F#58, and a quarter note G#58. The hundred-seventh measure contains a quarter note A58, a quarter note B58, and a quarter note C#59. The hundred-eighth measure contains a quarter note D59, a quarter note E59, and a quarter note F#59. The hundred-ninth measure contains a quarter note G#59, a quarter note A59, and a quarter note B59. The hundred-tieth measure contains a quarter note C#60, a quarter note D60, and a quarter note E60. The hundred-first measure contains a quarter note F#60, a quarter note G#60, and a quarter note A60. The hundred-second measure contains a quarter note B60, a quarter note C#61, and a quarter note D61. The hundred-third measure contains a quarter note E61, a quarter note F#61, and a quarter note G#61. The hundred-fourth measure contains a quarter note A61, a quarter note B61, and a quarter note C#62. The hundred-fifth measure contains a quarter note D62, a quarter note E62, and a quarter note F#62. The hundred-sixth measure contains a quarter note G#62, a quarter note A62, and a quarter note B62.

Full

C5

1/4

P.M.

H

H

P

P

P.M.

H

H

(0) 0 0 5 7 5 7 (7) 7 5 7 5 7 0 (0) 0 0 5 7 5

H

H

P

P

H

H

1. (cont. in notation)

G5

A5

E

(end Riff A)

D5

1/4

P.M.

H

H

P.M.

H

H

(0) 0 0 5 7 5 7 (0) 0 0 5 7 5 7 5 5 5 5 7 7 0

H

H

H

2.

G5

A5

E5

Riff A1 (Gtrs. I & II)

(Gtr. II cont. in slashes)

Gtr. II

Gtr. I

pick slide

N.C.

Gtrs. I & II

let ring

sl.

sl.

5 5 5 7 2 (2) (2) 0 0 (0) 0 0 7 5 5 7 5

H

H

H

H

H

H

1st Verse

E5

G5

E5

\*\*G5/E

A5

E5

G5

E5

1. There's a black cloud o - ver - head. That's me.

\*Rhy. Fig. 1

P.M.

P.M.

P.M.

P.M.

2 0 0 5 7 0 0 5 5 7 2 (2) 0 0 5 7 0 0

\*Play with slight variations ad lib when recalled (throughout).

\*\*Notes to right of slashes played by bass only.

G5/E

G5

A5

E5

G5

E5

G5/E

A5

E5

And the poi - son i - vy chokes -

H

P.M.

P.M.

5 5 5 7 2 (2) 0 0 5 7 0 0 5 5 7 2 0

H

H

H

H

H

H



\*w/Rhy. Fig. 1 (1st 7 bars only)

G5 E5 G5 G#5 A5 E5 G5 E5

the tree. A - gain it's me. I'm the

(end Rhy. Fig. 1)

P.M. P.M.

(2) 0 0 5 7 0 0 5 6 7 2

\*1st chord is tied, not struck.

G5/E A5 E5 G5 E5 G5/E A5 E5

filth - y one on Bour - bon Street - you walk on by.

G5 E5 G5/E A5 E5 G5 E5

I'm the lit - tle boy that push - es hard and makes

G5 G#5 N.C. (A5)

them cry.

Gtrs. I & II

P.M. P.M. P.M.

5 (5) 7 5 7 5 5 (5) 7 5 7 5 5

2nd, 3rd, 4th Verses

\*w/Rhy. Fig. 1

% E5 G5 E5

2. There's a

3.4. See additional lyrics

P.M.

(5) 7 5 7 5 7 5 5 7 5

sl. sl.

\*On D.S. only, 1st chord is tied, not struck.

G5/E A5 E5 G5 E5 G5/E A5 E5

dirt - y nee - dle in your child. Ha, ha, stick me.

G5 E5 G5/E A5 E5 G5 E5 G5 G#5 A5 E5

Emp - ty bot - tle still in hand, still dead, still me.

\*w/Rhy. Fig. 1 (1st 7 bars only) (Gtr. I)

G5 E5 G5/E A5 E5 G5 E5

I'm the suit and tie that bleeds the street and still

Gtr. II

P.M. P.M. P.M. P.M. P.M. P.M.

(0) 5 7 0 0 0 5 7 0 0 5 7 0 0 5 7 0 0 0

\*1st chord is tied, not struck.

3rd time Gtrs. I & II substitute Rhy. Fill 4

G5/E A5 E5 G5 E5 G5/E A5 E5

wants more. I'm the forty-five that's in

H P.M. H P.M. P.M. P.M. H P.M.

5 7 0 0 5 7 0 0 5 7 0 0 5 7 0 0 5 7 0 0

G5 E5 G5 G#5 N.C. (A5)

your mouth. I'm the dirt - y, dirt - y whore.

Gtrs. I & II

P.M. P.M. P.M. P.M.

(0) 5 7 0 0 0 5 6 5 7 5 5 5 5 5 5 5 5 5

Rhy. Fill 4 (Gtrs. I & II)

G5 E5 N.C. G5 E5 N.C. (A5)

P.M. P.M.

(2) 5 7 0 0 0 5 7 0 0 0 0 0 0 0 0 0 0 0

\*Higher note played by Gtr. I only.

N.C. E5

Yeah, —

(cont. in slashes)

P.M. ....-4 P.M. ....-4

sl. sl.

sl. sl.

Chorus

\*Gtrs. I & II

D5 C5

look it's me, — the one who can't — be free. —

\*Play w/slight variations ad lib on repeats.

D5 G5 A5 \*E5

Much too young to fo - cus, but — too old — to see. —

\*Gtr. I plays E (® open only).

w/Riff A (1st 7 bars only) (Gtr. I)

Gtr. II

D5 1st time Gtr. I substitute Fill 1 C5

Hey, look it's me, — what no one wants — to see. —

(Resume Riff A)

D5 (cont. on lower staff)

See what you've brought — this world, — just what you wan - na see. —

Fill 1 (Gtr. I)

A.H. (15ma) Full

P.M. H H P P

A.H. Full

(®) 0 0 5 7 5 7 (7) 7 5 7 5 7 0

H H A.H. pitch: C♯ P P



(Gtr. II) (cont. on lower staff) F#5 Guitar solo A5/F# F#5

Gtr. III

*pick slide steady gliss.*

*sl. w/wah as filter*

Gtr. I

*sl.*

*sl.*

*sl.*

\*Rhy. Fig. 2 (Gtrs. I & II)

P.M. ....-1 P.M. ....-1

\*Play w/slight variations ad lib when recalled (throughout).

A5/F# A5 B5 F#5 A5/F# F#5 A5/F# A5 B5 F#5

H

H

(end Rhy. Fig. 2)

H

P.M. ....-1 P.M. ....-1

H

w/Rhy. Fig 2 (1½ times)

A5/F# F#5 A5/F# A5 B5 F#5 A5/F# F#5

H

H

w/Rhy. Fill 1      w/Rhy. Fig. 2 (3½ times) (Gtr. I)      w/Rhy. Fig. 2A (2½ times)

A5   A#5   B5 F#5   A5/F# F#5   A5/F#   A5 B5   F#5   A5/F# F#5

(Gtr. III)

Gtr. II      Rhy. Fig. 2A      (end Rhy. Fig. 2A)

P.M. ....4   P.M. ....4   P.M. ....4

A5/F#   A5 B5 F#5   A5/F# F#5   A5/F#   A5 B5 F#5   A5/F# F#5   w/Rhy. Fills 1 & 1A

(Gtr. III)

w/Rhy. Figs. 2 & 2A (both 3½ times)

A5/F# F#5   A5/F#   A5 B5 F#5   A5/F# F#5   A5/F#   A5 B5 F#5

Full   1/2   1/2   1/4

Full   1/2   1/2   1/4

H

Rhy. Fill 1 (Gtr. I)

Rhy. Fill 1A (Gtr. II)

A5/F#5 F#5 A5/F#5 A5 B5 F#5 A5/F#5 F#5

w/Rhy. Fill 2  
A5 A#5 B5 N.C.(E5)

Gtrs. I, II & III

(F#5)

N.C. (Gtr. III out)

Rhy. Fill 2 (Gtrs. I & II)

# Half time feel

## Bridge

F#5

A5

F#5

A5

N.C.

(Look up to me.) \_\_\_\_\_ What to be and what —

\*Rhy. Fig. 3 (Gtrs. I & II)

Gtr. I

Gtrs. I & II

Gtr. II

P.M. P.M. P.M.

\*When Rhy. Fig. 3 is recalled, 1st chord is tied, not struck.

w/Rhy. Fig. 3 (2 1/4 times)

C5

F#5

A5

F#5

A5

— to fear. —

(end Rhy. Fig. 3) (Look up to me.) \_\_\_\_\_

P.M. -----1

N.C.

C5

F#5

A5

F#5

A5

Look, it's me, — like what — you hear. —

(See right through me.) \_\_\_\_\_

N.C.

C5 F#5 A5 F#5 A5

See the one — who can't — be free. —

(See right through me.) \_\_\_\_\_

(end half time feel)

N.C.

C5

E5

Look, it's me, — what no — one wants — to see. —

Gtr. I & II

(Gtr. II cont. in slashes) Gtr. I

Harm. -----1

P.M. -----1

Harm. -----1



w/Riff A (2 times) (Gtr. I)

D5 C5 G5

(Sing 1st time only)

\*Play w/slight rhythmic variations ad lib on repeat.

D.S. al Coda

1. 2. Gtr. I substitute Riff A1

Hey, hey, hey.

Coda G5 G#5 A5 E5 N.C. E5

Hey, ma! Look, it's me, yeah.

\*Gtr. III sl. Gtr. I 1/2 1/2 (Gtr. I cont. in slashes)

\*Wah off

(cont. in slashes)

Gtrs. I & II Gtr. III H Full Full H

It's me.

Hey, ma! Hey, ma! Look, it's me. —

Full

Full

\*Gtr. I plays E (6) open only.

**Guitar**

Outro solo  
w/Riff A (Gtr. I)

Gtr. II

D5/E

Full

(12)  
(15) 12 15 12 15 (12)  
(15) 12 15 12 14 12 12 14

[illegible]

W/Riff A (1st 7 bars only)

Full P H P

(See right)

A.H. (15ma)

sl.

H

P.M.

Full P H P

12 14 12 14 (14) 12 14 12 14 12 14 12 14 14

5 7 5 4 5 4 5

H sl.

D5

C5

through me.) Look up to me.

The first system of music shows a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "through me.) Look up to me.". Below the vocal line is a guitar line with fret numbers: 7, 5, 4, 5, 5, 7, 4, 5, 7, 9, 7, 9. There are also some musical notations like a diamond shape and a wavy line.

(See right through me.) Look up

The second system of music continues the vocal line with the lyrics "(See right through me.) Look up". The guitar line includes slurs and fret numbers: (9), 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 15, 12, 12, 15, 12, 14.

w/Riff A

\*w/Rhy. Fig. 1 (1st 6 bars only) (Gtrs. I &amp; II)

to me.

The third system of music shows the vocal line with the lyrics "to me.". The guitar line includes slurs, fret numbers, and dynamic markings like "Full" and "sl.". Chord symbols above the staff are E5, G5, E5, G5/E, A5, and E5. A note at the bottom says "\*1st chord is tied, not struck."

The fourth system of music continues the guitar line with fret numbers and slurs. Chord symbols above the staff are G5, E5, G5/E, A5, E5, G5, E5, G5/E, A5, and E5. A note at the bottom says "sl.".

Gtrs. I & II (E5) w/Rhy. Fig. 1 (1st 6 bars only) G5 E5

1/2 P.M. Full P sl. let ring

G5/E A5 E5 G5 E5 G5/E A5 E5 G5 E5

let ring let ring

(cont. in notation)

G5/E A5 E5 (E5) ⑤ 7fr. E N.C.(E5)

Gtrs. I & II P.M. P.M. P.M. P.M. P.M. sl. Gtrs. I, II & III

trem. pick steady gliss. sl. \*

\*Rock wah pedal back and forth ad lib.

N.C. Em7 Gtr. III sl.

Gtrs. I & II sl.

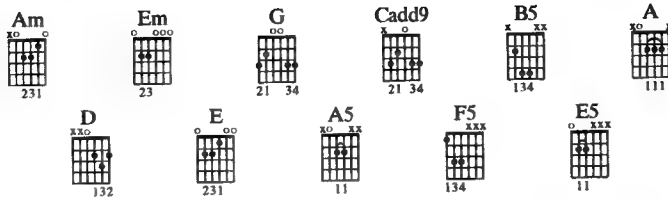
### Additional Lyrics

3. And he wants to be called father now.  
Me again, me.  
The marks inside your arm spell me,  
Spell only me.  
I'm the nothing face that plants the bomb  
And strolls away.  
I'm the one who doesn't look quite right  
As children play. (To Chorus)

4. See the black cloud overhead.  
(That's me.)  
This poison ivy chokes the tree.  
(Again it's me.)  
And I'm the filthy one on Bourbon Street  
You walk on by.  
And I'm the little boy that pushes, pushes,  
Makes them cry. (To Chorus)

# LOW MAN'S LYRIC

Words and Music by  
James Hetfield and Lars Ulrich



Tune down 1/2 step:

⑥=E $\flat$  ③=G $\flat$   
⑤=A $\flat$  ②=B $\flat$   
④=D $\flat$  ①=E $\flat$

Intro Moderately  $\text{♩} = 132$

Intro Moderately  $\text{♩} = 132$

(Spoken:) One, two, three, one...

Mm,

\*Rhy. Fig. 1 (Gtr. I)

*mp* clean tone w/chorus  
let ring

\*Play all rhy. figs. w/slight variations ad lib when recalled (throughout).

G6 Dsus2 E5

mm,

mm,

let ring

sim.

G6 w/Rhy. Fig. 1 A G6

Mm,

mm,

(end Rhy. Fig. 1) Riff A (\*Gtr. II)

0 0 10 7 9 10 9 10 8 7 9 10 9 7

\*Accordion arr. for gtr.

Musical score for "My eyes" (end Riff A). The score is written for guitar and includes a vocal line. The key signature is D major (two sharps). The guitar part features a melodic line in the upper register and a bass line in the lower register. The vocal line is a simple melody. The score is divided into three measures, each with a chord label above it: Dsus2, E5, and G6. The first measure is marked with a "10" and a "7 9" fingering. The second measure is marked with a "10 9 10" fingering. The third measure is marked with a "7 7 9 10 9 7 10" fingering. The vocal line includes the lyrics "My eyes" and "(end Riff A)".

1st Verse  
w/Rhy. Fig. 1 (2 times)  
w/Riff A (4 times)

A

G6

dog at your back step; he must

[illegible]

Rhy. Fig. 1A (Gtr. I)

'let ring ..... 4

let ring ..... 4

P

P

sl.

sl.

D E G

net be - low has rot a - way. So my

(end Rhy. Fig. 1A)

*sim.*

P

P

w/Rhy. Fig. 1A

A G

eyes seek re - al - i - ty, and my

D E G (Gtr. II out)

fin - gers seek my veins.

Chorus

Rhy. Fig. 2 \*Am (Gtr. I)

Em

The trash fire is warm,

\*For next 16 bars only, Gtr. III (acous.) strikes chords on beat 1 once every 2 bars and lets ring.

Am Em

but no - where safe from the storm.

⑥ open E 3fr. G ⑤ open A 3fr. C

\*open A Am G

And I can't bear to see what I've let me be,

\*Gtr. III strikes Am on beat 1.

Cadd9 B5

so wick - ed and worn.

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (1st 14 bars only) (Gtrs. I & III)

Am Em Am

So as I write to you of what is

done and to do, \_\_\_\_\_ may-be you'll un-der-stand-

Em N.C. Am

\_\_\_\_\_ and won't cry for this man, \_\_\_\_\_ 'cause low man is

G Cadd9

Rhy. Fig. 3  
(Gtrs. I & III)

B5

(Gtr. III cont. in notation)  
⑤ open A 2fr. B 3fr. C open A

due. \_\_\_\_\_

2fr. B  
Gtr. I

B5

(end Rhy. Fig. 3)

Please for - give me. \_\_\_\_\_ My eyes -

Riff B (Gtr. III)

(cont. in slashes)  
(end Riff B)

\_\_\_\_\_

sl. sl. sl.

4 4 4 8 8 8 11 11 11 12 12 12  
2 2 2 6 6 6 9 9 9 10 10 10

2nd Verse  
w/Rhy. Fig. 1A and Riff A (both 2 times)

Rhy. Fig. 1B  
(Gtr. III)

A

G

\_\_\_\_\_ seek re - al - i - ty, my

D

E

G

(end Rhy. Fig. 1B)

fin - gers \_\_\_\_\_ feel for faith. \_\_\_\_\_ Touch

w/Rhy. Fig. 1B  
A

G

clean \_\_\_\_\_ with a dirt - y hand, \_\_\_\_\_ I

D

E

G

touch the clean- to the waste. \_\_\_\_\_



Chorus  
w/Rhy. Fig. 2  
2nd time w/Rhy. Fill 3

Am Em

The trash fire is warm,—

\*Rhy. Fig. 2A (Gtr. III)

let ring -----4 let ring -----4

\*Play w/ variations ad lib on D.S.

Am Em N.C.

but no - where safe from the storm. Yeah. —

sim.

Am G

And I can't bear to see — what I've let me — be, —

Rhy. Fill 3 (Gtr. IV) (Gtr. IV out)

Cadd9 B5

so wick - ed and worn.

(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A (both 1st 14 bars only)

Am Em

So as I write to you, yeah,

Am Em N.C.

of what is done and to do, oh yeah,

Am G

may - be you'll un - der - stand and won't cry for this man.

Cadd9 B5 w/Rhy. Fig. 3

'cause low man is due.

N.C. B5 (Gtr. III out)

Please for - give me, yeah.

Interlude  
w/Rhy. Fig. 1A and Riff A (both 2 times)

A G

Please for -

Gtr. IV

sl. w/light dist. let ring

sl. sl. slight vib.

sl.



Bridge  
w/Rhy. Figs. 4 & 4A (both 4 times)  
w/Rhy. Fig. 5 (2 times)

Am Am/G Am Asus2/F# F

So low, the sky is all I see.

Am Am/G Am Asus2/F# F

All I want from you is for - give me.

Am Am/G Am Asus2/F# F

So you bring this poor — dog in from the rain, —

Rhy. Fig. 5A (Gtr. IV)

1/2 1/2 H H

(end Rhy. Fig. 5A)

w/Rhy. Fig. 5A  
Am Am/G Am Asus2/F# F

though he just wants right back out a - gain. —

To Coda

Rhy. Fill 1A E5  
(Gtrs. I & V)

Rhy. Fill 1 (Gtr. IV)

1 (end Rhy. Fill 1)

3rd Verse  
w/Rhy. Fig. 1A (1st 6 bars only)  
w/Riff A (2 times)

A G

cry — to the al - ley - way, con -

let ring — 4 sl. sl. sl. sl.

sl. sl. sl. sl.

D Rhy. Fill 2 (Gtr. 1) E G (end Rhy. Fill 2)

fess all to the rain. But I

*sl.*

*sl.*

(7) (7)

w/Rhy. Fig. 1A (1st 6 bars only)

A G

lie, lie straight to the mir - ror, the one I've

*sl.*

let ring -----

*sl.*

D w/Rhy. Fill 2 E G D.S. al Coda

bro - ken to match my face.

*sl.*

w/Rhy. Fills 1 & 1A Coda E5

My eyes

*sl.*

G6 Dsus2

seek re - al - i - ty, my fin - gers seek my veins.

E5 G6 A G6

Mm. Mm.

Dsus2 E5 G6

mm, w/Riff A N.C.(A) (G) (D)

Gtr. I

P.M. P.M.

\*2nd time, Gtr. I substitutes cue note (w/P.M.) and begins to fade out.

(E) (G) N.C.(A)

mm.

(Sing 1st time only)

Gtr. II

Gtr. II

P.M. P.M. \*Gtr. I \*\* (Gtr. I out)

\*Gtr. I tacet on repeats.  
\*\*P.M. refers to Gtr. I only.

(G) (D)

1.2. 3.

(E) (G) (E)

Words and Music by  
James Hetfield and Lars Ulrich

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Rhy. Fig. 1 (Gtrs. I & II)

N.C. \*D/E \*Dsus4/E E5 N.C. D/E Dsus4/E E5

sl. P.M. -----4

sl. P.M. -----4

sl. \*E played by bass only.

N.C. D/E Dsus4/E G5 A5 N.C. A5 D5 E5 (end Rhy. Fig. 1)

sl. P.M. -----4 P.M.

sl.

w/Rhy. Fig. 1 (2 times)

N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5

Gr. III

dist. tone w/wah as filter

sl.

15 15 15 12 (12) 15 15 15 12

14 12 14 12 (12) 14 12 14 12

N.C. D/E Dsus4/E G5 A5 N.C. A5 E5

sl.

sl.

(12) 15 15 15 12 (12) 14 14 12 14 14 14 12

(12) 14 12 14 12 (12) 14 14 12 14 14 14 12

Fill 1 N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5

sl.

sl.

(12) sl. (12) 15 15 15 12 (12) 15 15 15 12

(12) 14 12 14 12 (12) 14 12 14 12

N.C. D/E Dsus4/E G5 A5 N.C. A5 D5 E5

sl.

sl.

(12) 15 15 15 12 (12) 14 14 12 14 14 14 12

(12) 14 12 14 12 (12) 14 14 12 14 14 14 12



1st. 2nd Verses E5

Gtr. II

1. Sup - pose I say the I'm vul -

(Gtr. III)

sl.

(Gtr. III out)  
(end Fill 1)

steady gliss.

sl.

\*Play only lowest note of chord when P.M. is indicated (next 5 bars only).

Rhy. Fill 2 (Gtr. I)

(end Rhy. Fill 2) Rhy. Fig. 2

sl.

sl.

P.M. ....4

P.M. ....4

sl.

sl.

A5 G5 E5 G5 A5

P.M. ....1

nev - er tures sat smile is at fied? me? Sup - pose I say Sup - pose I say

(end Rhy. Fig. 2)

sl.

P.M. ....4

P.M. ....4

P.M. ....4

sl.

7 7 7 5 1 3 2 2 0 0 3 5 5 5 7 0 0 3

E5 A5 G5 E5

P.M.-----4

you cut some roots and they to make the tree sur - vive? I've sent them down and they plan to pick you clean?

P.M.-----4 sl. P.M.-----4

1 3 2 2 0 0 0 0 7 7 7 5 0 0 3 1 3 2 2 0 0

sl.

w/Rhy. Fig. 2 (1 1/4 times)

N.C. E5 N.C. A5 G5 N.C.

Just let me kill you for a while. And sat - is - fac - tion this way comes.

Gtrs. I & II Rhy. Fig. 3 (Gtr. II)

P.M.-----4 P.M.-----4 sl. P.M.-----4

(2) 0 0 3 1 3 2 2 0 0 0 0 7 7 7 5 0 0 3

sl.

E5 N.C. G5 A5 N.C. E5 N.C.

Just let me kill you for a smile. Just let me kill And sat - is - fac - tion this way comes. And sat - is - fac -

(end Rhy. Fig. 3) Rhy. Fig. 3A

P.M.-----4 P.M.-----4 P.M.-----4

1 3 2 2 0 0 0 0 5 5 5 7 0 0 3 1 3 2 2 0 0 0

Rhy. Fill 5 (Gtr. II)

P.M.-----4

7 (7) (7)

(2) 2 2 0 0 2 2 0 0

A5 G5 N.C. E5 N.C. w/Rhy. Fill 3 G5 A5 N.C.

— you once; I'm oh so bored to death. —  
tion's here and gone, gone, yeah, gone a - gain.

(end Rhy. Fig. 3A)

sl. P.M. -----4 P.M. -----4

sl.

**Half time feel**  
Pre-chorus  
w/Rhy. Fig. 4  
D5 Eb5 N.C. C5 N.C. D5 Eb5 N.C. C5

Ooh, I hun - ger.  
Ooh, I hun - ger.

\*Gtr. I

P.M. P.M. -----4

\*Play w/slight variations ad lib on repeat (next 6 bars only).

**Rhy. Fill 3 (Gtr. I)**

**Rhy. Fig. 4 (Gtr. II)**

let ring -----4 -----4 P.M.

1.2. 3.

(end half time feel)

N.C. D5 Eb5 N.C. C5 N.C. G5

Ooh, — I hun - ger. — I eat. —  
hun - ger. — I eat. —

P.M. P.M.



Chorus  
A5 Bb5 N.C. G5 N.C. G5 N.C. A5 Bb5 N.C. G5

Born in - to at - ti - tude, — a -

Rhy. Fig. 5 (Gtrs. I & II)

P.M. P.M. P.M. P.M.



N.C. G5 N.C. A5 Bb5 N.C. G5 N.C. G5 N.C.

sleep at the wheel. Throw — all your bul - lets in the

P.M. P.M. P.M. P.M. P.M.

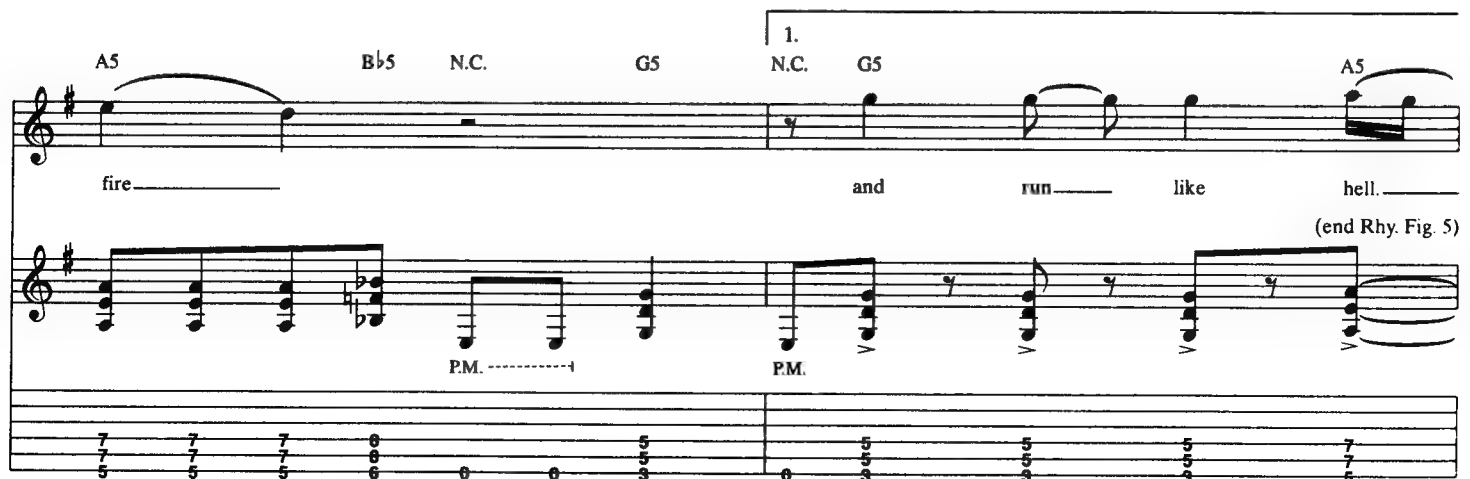


A5 Bb5 N.C. G5 1. N.C. G5 A5

fire — and run — like hell. —

(end Rhy. Fig. 5)

P.M. P.M.



N.C. E5

Why — cure the fe - ver? What — ev - er hap - pened to sweat? —

Rhy. Fill 4 (Gtr. I)

Full

Full

(end Rhy. Fill 4)

sl. sl.

(7) (7) 5 7 (7) 7 5 7 5 7 7 (7) 7 5 7 5 7 7

sl. sl.

Rhy. Fill 4A (Gtr. II)

Full

(end Rhy. Fill 4A)

Full

(7) (7) 5 7 (7) 7 5 7 5 7 7 (7) 7 5 7 5 7 7

sl. sl.

w/Rhy. Fig. 1 (2 times)

N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E G5 A5 N.C. A5 D5 E5

\*w/Fill 1

N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E G5 A5 N.C. A5 D5 E5

\*Substitute 1/2 rest for 1st 2 beats of 1st bar.

Gtr. II

2. Sup - pose — I say — and stand — there. —

N.C. G5

Gtr. I

sl. sl. sl.

P.M.

sl. sl. sl.

(9) (9) (8) (7) 6 5 3 13 0 0 3 0 3 3 3 3

\*Using a gtr. w/Les Paul-type electronics, set one vol. knob to zero and flick toggle switch to "on" position in 1/8 note rhythm.

w/Rhy. Fig 5

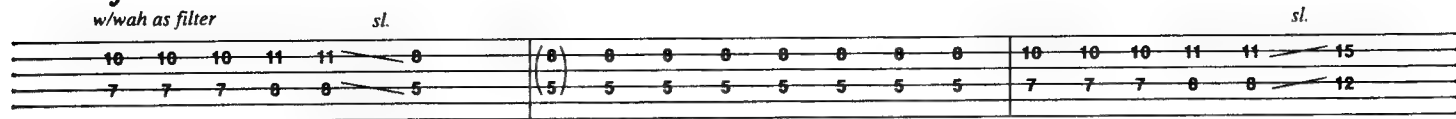
A5 Bb5 N.C. G5 N.C. G5 N.C. A5 Bb5 N.C. G5



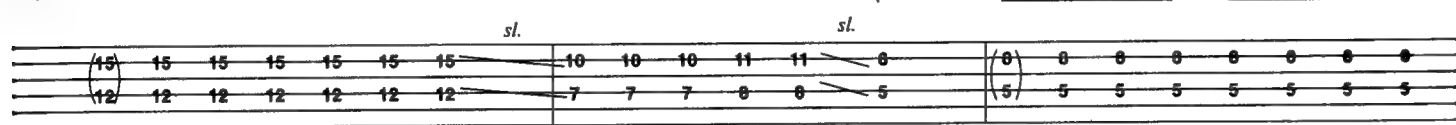
Gtr. III



*mf*  
w/wah as filter



N.C. G5 A5 Bb5 N.C. G5 N.C. G5 N.C.



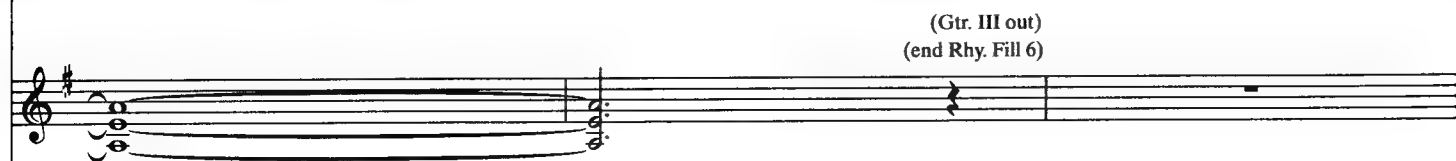
To Coda

A5 w/Rhy. Fills 4 & 4A



w/Rhy. Fig 1

E5 N.C. D/E Dsus4/E E5



(Gtr. III out)  
(end Rhy. Fill 6)





sl. P.M. sl. P.M. sl. sl. sl.

(14) 14 12 14 12 14 14 (14) 14 12 14 12 14 14 12 12 12 (12) (12)

sl. sl. sl. sl. sl. sl. 1/2

sl. sl. sl. sl. grad. bends 1/2

(9) 9 7 9 7 9 9 (9) 9 7 9 7 9 7 14 12 12 12

sl. sl. sl. sl. sl.

(end half time feel)  
(Gtr. III cont. on upper staff)  
(Gtr. II cont. on lower staff)

sl. sl. sl. sl. N.C. G5 A5  
Gtr. III

sl. 16 15 15 15 (15) 17 15 15 15 (15) P.M.

sl. 1/2 1/4 1/2 1/4 Gtrs. I & II

grad. bends 1/2 grad. bends 1/4 P.M.

14 12 12 12 16 15 15 15

sl.

Guitar solo  
w/Rhy. Fig. 3 (2 times) (Gtrs. I & II)

N.C. N.C. E5 N.C.

sl. P.M. sl. let ring

(7 7 5) 0 12 10 12 14 12 14 12 14 16 15 16 16 15 16

sl. pick slide steady gliss. P.M.

(7 7 5) 0 0 3



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w/Rhy. Fig. 1 (2 times)

N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E G5

\*Doubled by spoken voice (next 8 bars only).

\*\*Bass plays E pedal till D.S.

— Just let me kill you for a smile. — Just let me kill —

G5 A5 *sl.*

P.M. ....-1

— you once — for me; — I'm bored — to death. —

A5 G5 *sl.* E5

P.M. ....-1 P.M. ....-1

And sat - is - fac - tion this way comes. — And sat - is - fac -

*sl.* P.M. ....-1

w/Rhy. Fig. 3A

N.C. E5 N.C. A5 G5 N.C.

tion this way comes. — Sat - is - fac - tion's here — and gone, —

P.M. ————— sl. P.M. ————— sl. P.M. —————

E5 N.C. G5 A5 N.C.

gone, — gone — a - gain. —

P.M. —————

Pre-chorus w/Rhy. Fig. 4

D5 Eb5 N.C. C5 N.C. D5 Eb5 N.C. C5

Yeah, — I hun - ger. —

P.M. P.M. ————— P.M.

N.C. D5 Eb5 N.C. C5 N.C. G5

Ooh, — I hun - ger. — I eat. —

P.M. ————— P.M. ————— P.M.

D.S. (take 2nd ending) al Coda

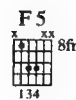
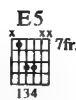
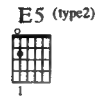
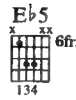
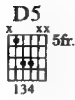
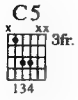
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# FIXXER

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$



Moderate Rock  $\text{♩} = 108$

4th time w/Fill 1A

N.C.

Riff A (Gtr. I)

2nd & 5th times w/Fill 1

Play 6 times  
(end Riff A)

Intro

\*For next 7 bars only, gtrs. are not exactly in sync.

\*\*Refers to both gtrs.

\*\*\*Gtr. II to left of slashes.

Fill 1 (Two gtrs.)

\*Delay repeats faded out over next 3 bars.

Fill 1A (Two gtrs.)

\*Higher gtr. to left of slash. \*\*As before

(Bass & drums enter)  
w/Fill 1A

1st time w/Fill 1  
2nd time w/Fill. 1A

N.C.

**Gtr. IV**

N.C. 4 Gtr. IV

*mf* H  
dist. tone  
w/wah as filter

sl. H

5 7 (7) sl. H

[illegible]

Rhy. Fill 1 (Gtrs. IV & \*V).....

5 7 x x 5 7 5 5 7 7 7 5 7 7 7 5 7 5 7

H H

(wah off) *f*

\*Dist. tone

1st time w/Fill 1  
2nd time w/Fill 1A

N.C.  
Riff B

D5  
Gtr. IV (end Riff B)

Gtr. V

N.C.  
Riff B

Gr. V  
\*Gr. IV to left of slash

w/Riff B (2 times) (Gtr. IV)  
 1st time w/Fill 1  
 2nd time w/Fill 1A  
 Riff B1 (Gtr. V)

1. (end Riff B1) D5

2. 1st Verse  
 D5 N.C. E5 N.C. E5

Yeah. Dolls of voo doo all

Rhy. Fig. 1 (Gtrs. IV & V)

N.C. E5 N.C. D5 N.C. E5 N.C.

stuck with pins, one for

Gtr. V 1/2 Gtr. IV 1/2

\*\* (end Rhy. Fig. 1)

Gtr. IV

\*Both gtrs.

\*\*Rhy. Fig. 1 refers to both gtrs.

E5 N.C. E5 N.C. (D5)

each of us and our sins.



**Pre-chorus**

Rhy. Fig. 2A (Gtr. V)

C5 D5 C5 D5 E♭5 D5 C5 D5 C5 D5

So you lay— us in a line. Push your pins,— they make us

Rhy. Fig. 2

H P.M. P.M. ....1 P P.M. ....1 H P.M. P.M. ....1

hum - ble. On - ly you— can tell, in time,—

C5 D5 C5 D5 E♭5 D5

sl. P sl. H P.M. P.M. ....1 P P.M. ....1

if we fall— or mere - ly stum - ble.—

(cont. in notation)  
(end Rhy. Fig. 2)

(end Rhy. Fig. 2A)

⑤ 7fr. 8fr. ④ 5fr.  
E F G

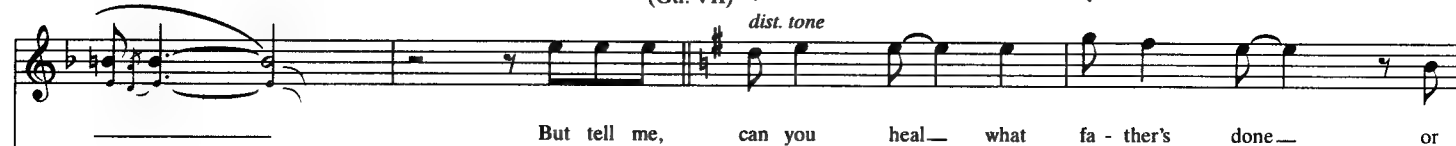
H sl. H sl.

The musical score is written for guitar and includes vocal lines. It consists of several systems of music. The first system is the 'Pre-chorus' with guitar notation (Gtr. V) and a vocal line. The second system is 'Rhy. Fig. 2' with guitar notation and a vocal line. The third system continues the vocal line and guitar accompaniment. The fourth system is a continuation of the previous system. The fifth system is a continuation of the previous system. The sixth system is a continuation of the previous system. The seventh system is a continuation of the previous system. The eighth system is a continuation of the previous system. The ninth system is a continuation of the previous system. The tenth system is a continuation of the previous system. The eleventh system is a continuation of the previous system. The twelfth system is a continuation of the previous system. The thirteenth system is a continuation of the previous system. The fourteenth system is a continuation of the previous system. The fifteenth system is a continuation of the previous system. The sixteenth system is a continuation of the previous system. The seventeenth system is a continuation of the previous system. The eighteenth system is a continuation of the previous system. The nineteenth system is a continuation of the previous system. The twentieth system is a continuation of the previous system. The twenty-first system is a continuation of the previous system. The twenty-second system is a continuation of the previous system. The twenty-third system is a continuation of the previous system. The twenty-fourth system is a continuation of the previous system. The twenty-fifth system is a continuation of the previous system. The twenty-sixth system is a continuation of the previous system. The twenty-seventh system is a continuation of the previous system. The twenty-eighth system is a continuation of the previous system. The twenty-ninth system is a continuation of the previous system. The thirtieth system is a continuation of the previous system. The thirty-first system is a continuation of the previous system. The thirty-second system is a continuation of the previous system. The thirty-third system is a continuation of the previous system. The thirty-fourth system is a continuation of the previous system. The thirty-fifth system is a continuation of the previous system. The thirty-sixth system is a continuation of the previous system. The thirty-seventh system is a continuation of the previous system. The thirty-eighth system is a continuation of the previous system. The thirty-ninth system is a continuation of the previous system. The fortieth system is a continuation of the previous system. The forty-first system is a continuation of the previous system. The forty-second system is a continuation of the previous system. The forty-third system is a continuation of the previous system. The forty-fourth system is a continuation of the previous system. The forty-fifth system is a continuation of the previous system. The forty-sixth system is a continuation of the previous system. The forty-seventh system is a continuation of the previous system. The forty-eighth system is a continuation of the previous system. The forty-ninth system is a continuation of the previous system. The fiftieth system is a continuation of the previous system. The fifty-first system is a continuation of the previous system. The fifty-second system is a continuation of the previous system. The fifty-third system is a continuation of the previous system. The fifty-fourth system is a continuation of the previous system. The fifty-fifth system is a continuation of the previous system. The fifty-sixth system is a continuation of the previous system. The fifty-seventh system is a continuation of the previous system. The fifty-eighth system is a continuation of the previous system. The fifty-ninth system is a continuation of the previous system. The sixtieth system is a continuation of the previous system. The sixty-first system is a continuation of the previous system. The sixty-second system is a continuation of the previous system. The sixty-third system is a continuation of the previous system. The sixty-fourth system is a continuation of the previous system. The sixty-fifth system is a continuation of the previous system. The sixty-sixth system is a continuation of the previous system. The sixty-seventh system is a continuation of the previous system. The sixty-eighth system is a continuation of the previous system. The sixty-ninth system is a continuation of the previous system. The seventieth system is a continuation of the previous system. The seventy-first system is a continuation of the previous system. The seventy-second system is a continuation of the previous system. The seventy-third system is a continuation of the previous system. The seventy-fourth system is a continuation of the previous system. The seventy-fifth system is a continuation of the previous system. The seventy-sixth system is a continuation of the previous system. The seventy-seventh system is a continuation of the previous system. The seventy-eighth system is a continuation of the previous system. The seventy-ninth system is a continuation of the previous system. The eightieth system is a continuation of the previous system. The eighty-first system is a continuation of the previous system. The eighty-second system is a continuation of the previous system. The eighty-third system is a continuation of the previous system. The eighty-fourth system is a continuation of the previous system. The eighty-fifth system is a continuation of the previous system. The eighty-sixth system is a continuation of the previous system. The eighty-seventh system is a continuation of the previous system. The eighty-eighth system is a continuation of the previous system. The eighty-ninth system is a continuation of the previous system. The ninetieth system is a continuation of the previous system. The ninety-first system is a continuation of the previous system. The ninety-second system is a continuation of the previous system. The ninety-third system is a continuation of the previous system. The ninety-fourth system is a continuation of the previous system. The ninety-fifth system is a continuation of the previous system. The ninety-sixth system is a continuation of the previous system. The ninety-seventh system is a continuation of the previous system. The ninety-eighth system is a continuation of the previous system. The ninety-ninth system is a continuation of the previous system. The hundredth system is a continuation of the previous system.

Em7

Chorus  
Rhy. Fig. 3B E5<sup>(type2)</sup>  
(Gtr. VII)

dist. tone



Rhy. Fill 2A (Gtr. VI)

(end Rhy. Fill 2A)

Rhy. Fig. 3A



Rhy. Fill 2 (Gtrs. IV &amp; V)

(end Rhy. Fill 2)

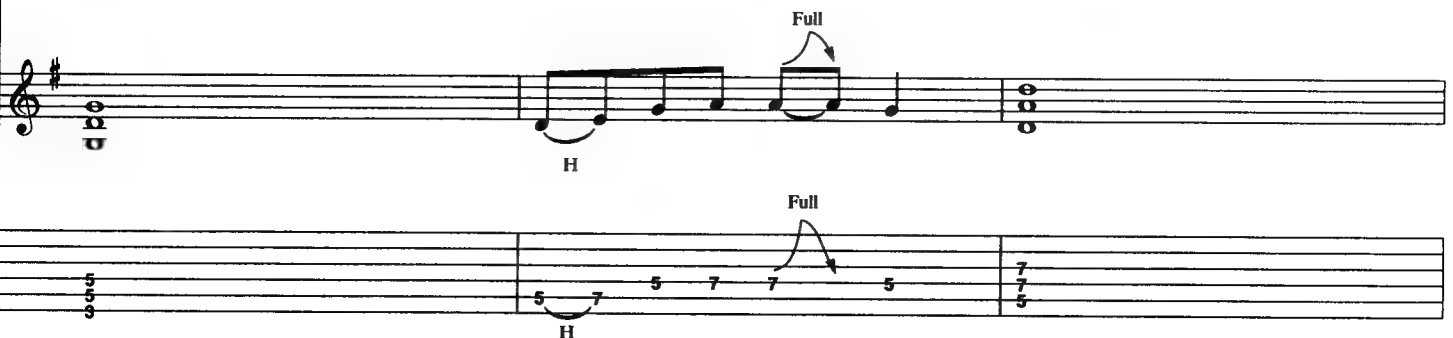
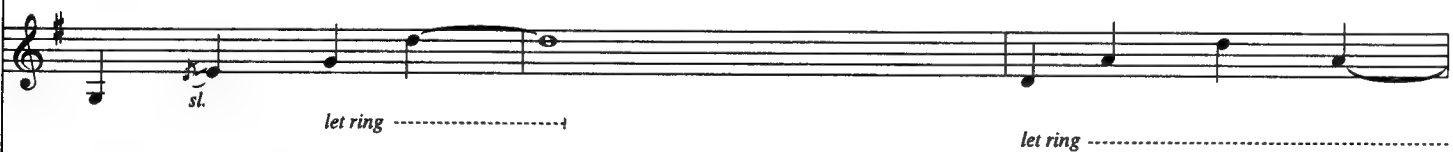
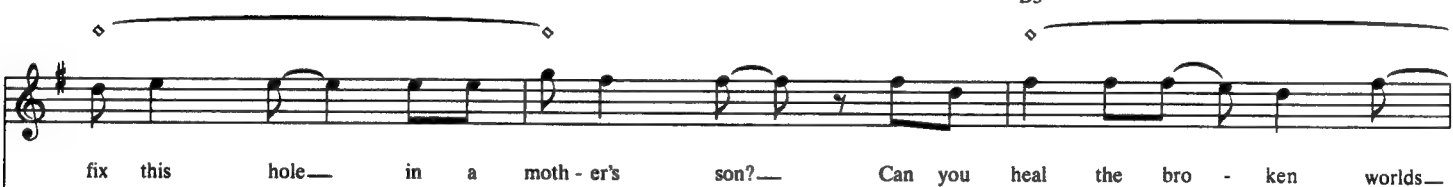
Rhy. Fig. 3

Full



G5

D5



w/Fill 2  
B5  
◇

(end Rhy. Fig. 3B)

with - in? — Can you strip a - way — so we may start a - gain? — Tell me,  
(end Rhy. Fig. 3A)

(end Rhy. Fig. 3)

H

Full

H

Full

w/Rhy. Figs. 3, 3A & 3B  
E5 (type2)

G5

can you heal — what fa - ther's done — or cut this rope — and

D5

let us run? — Just when all seems fine — and I'm — pain - free, you jab an -

C5

w/Rhy. Fill 1  
B5

2nd time to Coda I; \*w/Riff B (2 times) & Fill 1  
\*3rd time to Coda II

N.C.

oth - er pin, — jab an - oth - er pin — in — me. —

\*End half time feel \*Gtr. V: wah off

Gtr. V substitute Riff B1  
w/Fill 1A

3

Yeah.

Fill 2

Full

dist. tone

H

Full

H

(5)

2nd Verse  
w/Rhy. Fig. 1 (2 times)

Gtr. V

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5

Mir - ror, mir - ror, up - on the

D5 E5 D5 E5

wall, break the spell or be -

D5 E5 D5 E5 D5

Pre-chorus  
w/Rhy. Figs. 2 & 2A  
C5 D5 C5 D5

come the doll. See you sharp - en - ing the

E♭5 D5 C5 D5 C5 D5 C5

pins so the holes will re - mind us

D5 C5 D5 E♭5 D5 C5 D5 N.C.

we're just - a toys in the hands of an - oth - er. And in time the nee - dles

w/Rhy. Fills 2 (Gtr. V) & 2A  
Gtr. IV

turn from shine to rust. But tell me,

Coda I N.C.(E5)

me. Yeah, jab it.

Gtrs. IV & V

trem. bar 1/2 trem. bar 1/2

Interlude

D5 E5 G5 E5

D5 E5 G5 E5

Gtr. V

12 14 12 14 (14) 13 12 14 12 14 12 14 12 14 13 13

Gtr. IV

12 14 12 14 (14) 12 14 12 14 (14) 0 0

D5 E5 G5 E5

D5 E5

G5 E5

D5 E5

G5 E5

N.C.

12 14 12 14 12 14 12 14 12 14 12 14 (14) 12

Go and jab it.

(cont. on lower staff)

sl. Gtr. VII

12 14 12 14 12 14 12 14 12 14 12 14 (14) 12

w/slide

Gtrs. IV & V

(Gtr. V out)

12 14 12 14 12 14 12 14 12 14 12 14 (14) 12

N.C.

E5

(Gtr. VII)

Gtr. IV

N.C.

E5

\*w/Riff B (1 1/4 times) (Gtr. IV)

N.C.

D5

\*w/slight variations ad lib

N.C.

w/Rhy. Fill 3      w/Riff B (1½ times)

D5    N.C.    N.C.

D5      N.C.

8va -----


Gtr. IV & VII *loco*      Gtr. VII (w/slide)      Gtr. IV & VII      Gtr. VII

Gtr. IV (w/o slide)      Gtr. IV

sl. P      sl. P      sl. P      sl. P

Rhy. Fill 3 (Gtr. IV)

Gtrs. IV & V



The musical notation for guitar parts IV and V consists of two staves. The top staff shows a sequence of chords: V, V, V, V, V, V, V, V. The bottom staff shows a sequence of chords: V, V, V, V, V, V, V, V.

Rhy. Fig. 4 (Gtrs IV & V)

1/2



N.C. Full N.C.(E5) (Gtr. VII out)

hold bends 1/2 1/2 Full P sl. sl.

16 17 16 17 17 16 (16) 14 14 (14) (14) (14) (9)

3 1/2 1/2 (Gtr. V cont. in slashes)

P trem. bar trem. bar

P.M. 1/2 1/2

(4) 4 0 0 0 0 0 (0) (0)

P

Gtr. V Gtr. IV (Gtr. V out) (Drums & bass) N.C. 3

3 3 3 Harm: Harm: sl.

\*Using a gtr. w/Les Paul-type electronics, set one vol. knob to zero and flick toggle switch to "on" position in rhythm indicated.

(0) (0) 2 7 7 7 sl.

Interlude N.C.

H sl. H sl.

mf w/wah as filter

5 7 (7) 5 7 (7) sl.

H sl. H sl.

1. Full 2. 1/2 \*w/Riff C (8 times) 1/4

H H H H sl.

Full 1/2 1/4

0 5 7 5 (5) 0 5 7 7 5 5 7 0 5 7 (7) sl.

H H H H

\*w/slight variations ad lib.

Riff C (Gtr. V)

mp w/wah as filter

5 7 x x x x 5 7 x x x x x x x x

H H

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests, including a 1/4 note and a 1/2 note. The bass staff contains a bass line with notes and rests, including a 1/4 note and a 1/2 note. The notation includes a "P.M." marking and a "Full" marking.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests, including a 1/4 note and a 1/2 note. The bass staff contains a bass line with notes and rests, including a 1/4 note and a 1/2 note. The notation includes a "P.M." marking and a "H" marking.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests, including a 1/2 note and a 1/4 note. The bass staff contains a bass line with notes and rests, including a 1/2 note and a 1/4 note. The notation includes a "Harm. (8va)" marking and a "H" marking.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests, including a 1/4 note and a 1/2 note. The bass staff contains a bass line with notes and rests, including a 1/4 note and a 1/2 note. The notation includes a "P" marking and a "sl." marking.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests, including a 1/4 note and a 1/2 note. The bass staff contains a bass line with notes and rests, including a 1/4 note and a 1/2 note. The notation includes a "(wah off) f" marking.

Bridge

Em7 N.C. Em7 N.C.

Blood for face,— sweat— for dirt,— three x - 's for— the stone.— To (end Rhy. Fig. 5)

Rhy. Fig. 5 (Gtrs. IV & \*V)

let ring .....4

1/2

H

1/2

let ring .....4

1/2

H

\*w/wah as filter

w/Rhy. Fig. 5 (5 3/4 times)

Em7 N.C. Em7 N.C.

break this curse, a rit - u - al's due.— I be - lieve I'm— not a - lone.—

Em7 N.C. Em7 N.C.

Shell of shot - gun, pint of gin,— ah, numb us up— to shield— the pins.— Re -

\*For next 3 3/4 bars only, voc. is doubled an octave higher.

Em7 N.C. Em7 N.C.

new our faith— which - a way— we can— to fall in— love— with life— (Resume Rhy. Fig. 5)

Gtr. IV substitute Rhy. Fill 4

N.C. Em7 N.C.

a - gain,— to fall in love— with life— a - gain,— to

Em7 N.C. Em7

fall in— love— with life— a - gain,— to fall in— love,— to

D.S. al Coda II

N.C. Em7 Gtrs. E5 (type2) IV & V

fall in— love,— to fall in— love— with life— a - gain.— So tell me,

Rhy. Fill 4 (Gtr. IV)

H

let ring .....4

H

Outro  
w/Rhy. Fill 5 (8 times)

Coda II Em7 N.C. Em7 N.C.

me, yeah, yeah. No more pins in me,

Rhy. Fig. 6 (end Rhy. Fig. 6)

let ring .....4

Full

Full

let ring .....4

0 7 5 7 5 7 7 5 5 0 7 5 7 5 7 8 5 7 8 5 7

H

w/Rhy. Fig. 6 (2¾ times)  
Em7 N.C. Em7 N.C.

yeah. No more, no more pins in

Em7 N.C. Em7 N.C.

me. No more, no more pins in

Em7 N.C. Em7 N.C. (Gtr. VI out)

me. No more, no more, no more,

Half time feel  
w/Riff B (1st 2 bars only)

Gtrs. E5 (type2)  
IV & V

no, no, no.

Rhy. Fill 5 (Gtr. VI)

let ring .....4

0 7 5 7 (7)